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2011**

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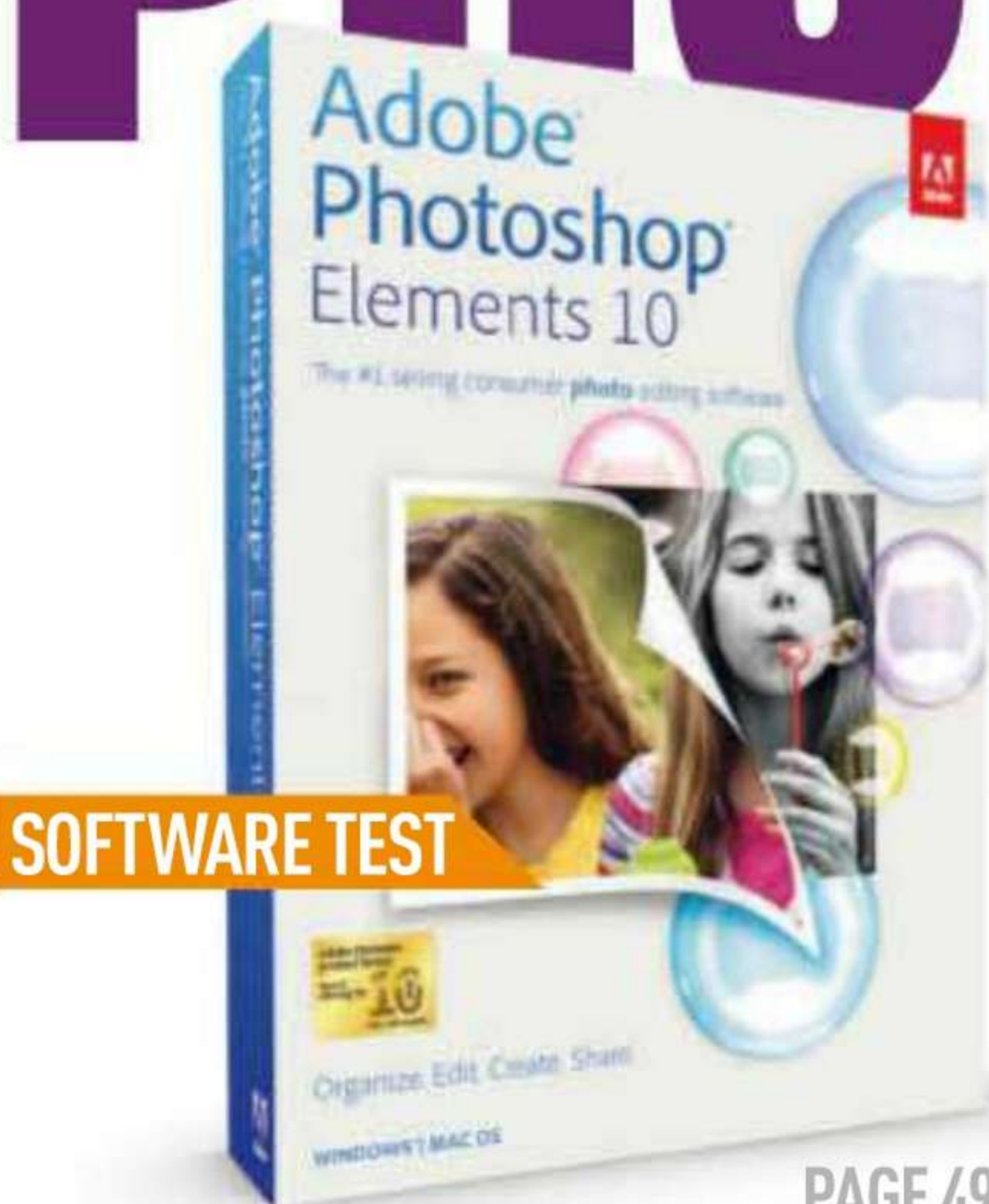
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Saturday 1 October 2011

# amateur photographer

FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK!

[www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



**SOFTWARE TEST**

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## PHOTOSHOP ELEMENTS 10

Easy routes to high-end processes



**AP GUIDE**

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## ADVANCED PROCESSING

Raw noise control and sharpening



**ON TEST**

PAGE 54

**IS A 24x ZOOM ENOUGH?**  
Tested: Panasonic Lumix FZ150

# PENTAX Q

The world's smallest interchangeable-lens digital camera



**FIRST LOOK  
HANDS-ON  
PREVIEW**



39

£2.60

PAGE 12





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SOLUTIONS 2011**

BUSINESS DESIGN CENTRE, ISLINGTON 25/26 OCTOBER  
The show for pro photographers and videographers

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**Amateur Photographer** For everyone who loves photography

**ALTHOUGH** more famous in recent times for producing the big 645D, Pentax has in the past delivered very small cameras too. The Pentax 110 cartridge film interchangeable-lens system, which started with the Auto 110 in 1978 and ended with the 110 Super in 1985, was not a great success. The cameras were nice enough, but were undermined by the limitations of the tiny, snapper-orientated film format rather than any shortcomings of the equipment. Remarkably, the Auto 110 was only slightly larger than Pentax's Q digital model, although unfortunately the lens mount will be different.

While 110 cameras recorded on 17x13mm frames, the Q will use a 6.17x4.55mm sensor. That's a sensor the size of those used in compact cameras

such as the Ricoh CX5, not even the larger units of PowerShot G12-type models.

The Q is a very interesting idea, but to be successful today it must deliver exceptional image quality as well as being exceptionally well made. Swimming against the tide with such a small sensor seems an unnecessary risk.

My history teacher told us we had to study hard to avoid the recurring mistakes of the past. I just hope Pentax was paying attention and not scratching noughts and crosses into the desk.



**Damien Demolder**  
Editor

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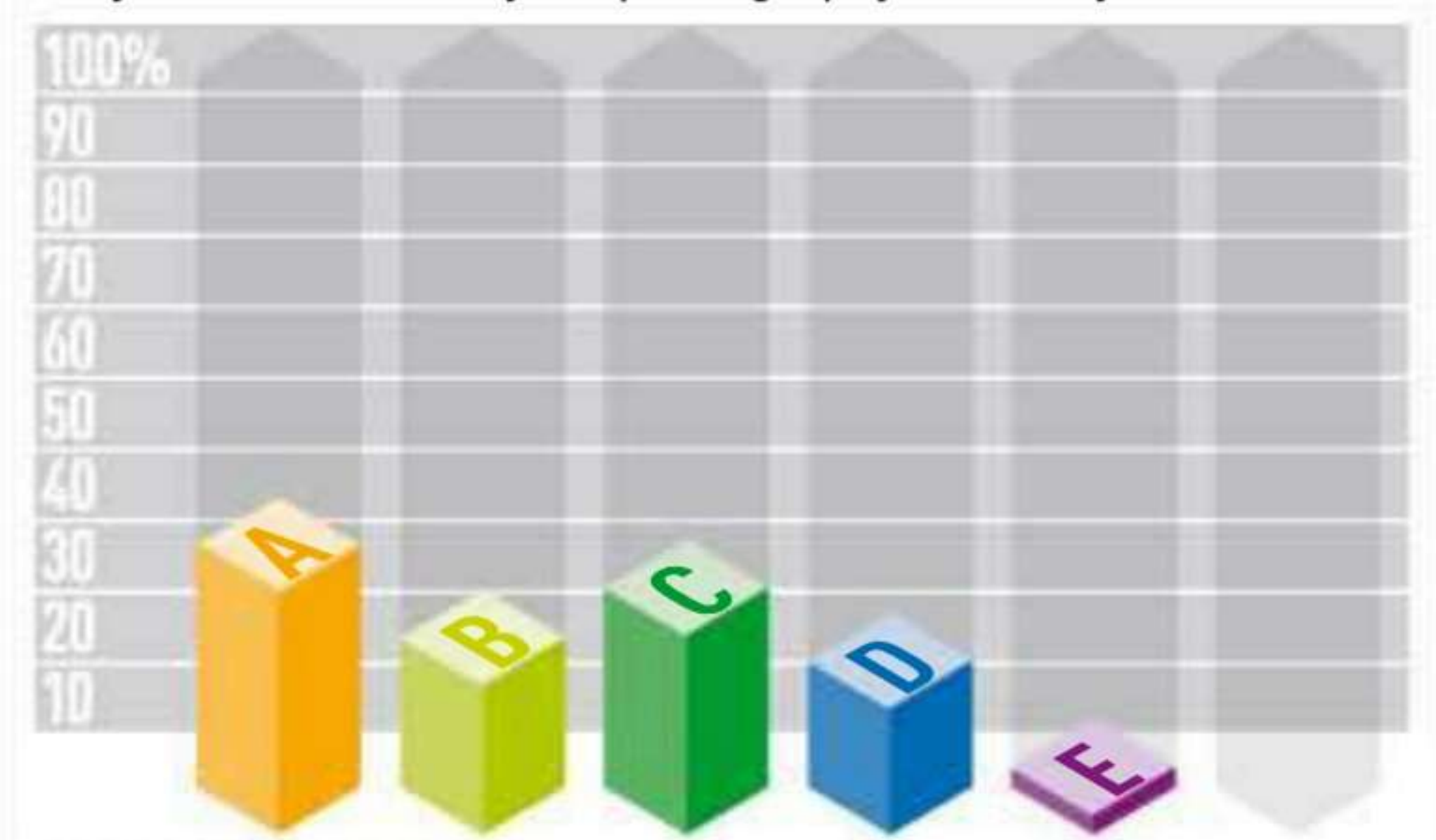
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## THE AP READERS' POLL

IN AP 10 SEPTEMBER WE ASKED...

Do you want to take your photography seriously?



YOU ANSWERED...

A Yes, I'm very serious about it	34%
B Yes, but there comes a point...	20%
C Sometimes I'm serious, sometimes I'm not	27%
D It's more important that it's fun	17%
E I'm really a casual snapper	2%

THIS WEEK WE ASK...

Is the Pentax Q a camera you are likely to be interested in?

VOTE ONLINE [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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Frank Meadow Sutcliffe was a pioneer of photography as an art form and his studies of 19th century Whitby beautifully capture an earlier way of life, writes David Clark



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Frans Lanting

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**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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# OLYMPUS PEN

New Generation System Cameras

## > GET IN THE ZONE

There you are walking down the street when you see a beautiful potential photograph but you left your heavy old SLR behind. If only there was something smaller that could really deliver.

Photographers never seem to tire of discussing the pros and cons of compact systems versus SLR's. It is tempting to zone out at times but at Olympus, we've listened.

Compact system fans have told us that small size and low weight are critical to them but have been clamouring for fast MFT prime lenses for added creative potential. DSLR devotees insist that there's no middle ground if you're after depth of field control and click fire reaction shots. We think they're missing a trick. Let's face it, most of us would rather not lug three kilos of body and glass around if we could avoid it.

So we've achieved what everyone said was impossible. Allow us to introduce the Olympus M.ZUIKO DIGITAL 12mm 1:2.0, which is equivalent to a classic 24mm street lens in 35mm terms. Thanks to our legendary optical skills you can get ultra-sharp detail at maximum aperture. What's more it comes fitted with a snap focus ring with good old fashioned distance settings. So now you can switch to manual focus and choose a zone in an instant; perfect for old school street shots.

And as the focusing speeds of the latest PEN range now match or exceed those of far larger and pricier SLR's you can switch back to AF and still catch that all important moment.

But since pictures speak louder than words, take a look at the evidence. We used an E-P3 and the 12mm lens to capture this beautiful image. And the best part? This lens is available now and will fit any Micro Four Thirds body, including the new PENs.

Don't worry, we haven't finished listening but for now, go on, get in the zone.

NEW



M.ZUIKO DIGITAL 12mm 1:2.0











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- ▶ Capture fast-moving action at six frames per second

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### D7000



- ▶ 16.2 megapixel DX-format CMOS image sensor
- ▶ 7.5 cm (3-in.), 921k-dot vari-angle LCD monitor with wide viewing angle
- ▶ Special Effects mode: shoot still images and movies with special effects
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D7000 Body:



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Our Price: **£599.00**

55-200mm f4-5.6 VR



Our Price: **£224.00**

55-300mm f4.5-5.6 VR



Our Price: **£315.00**

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tel: 01453 548128





# APNews

News | Analysis | Comment | PhotoDiary 1/10/11

**The exhibition will reveal lesser-known Lichfield work**

'Unseen' images revealed, page 9



© PATRICK LICHFIELD

Photo rights in frame • Security staff briefed

## ANTI-TERROR TRAINING URGES COMMON SENSE

**AP RIGHTS WATCH**

Committed to defending your photographic rights!

**PRIVATE** security guards taking part in nationwide anti-terrorism training

have, for the first time, been told to adopt a common-sense approach when dealing with photographers suspected of 'hostile reconnaissance'.

Photographers' rights were stressed by Detective Sergeant David Parkes, a counter-terrorism expert from the Metropolitan Police, who advised private security staff to consider why a terrorist planning an attack would openly take photos in locations that can be readily viewed on the internet.

'Why would a terrorist put himself at risk of being caught if he can get [the image] by logging onto Google,' said DS Parkes, speaking at a Project Griffin anti-terrorism awareness day, organised by the City of London and Metropolitan Police forces.

Project Griffin, a police initiative, calls on guards to report people suspected of 'hostile reconnaissance' photography. Course attendance is voluntary.

Speaking after the one-day training, held in September, Parkes told AP that the advice would be repeated at future Project Griffin sessions nationwide.

The landmark session – which AP attended at the City of London Police headquarters – marks a step change on similar training witnessed by AP

during the summer (see News, AP 13 August). It follows talks with photography campaigners held at the Home Office during the summer.

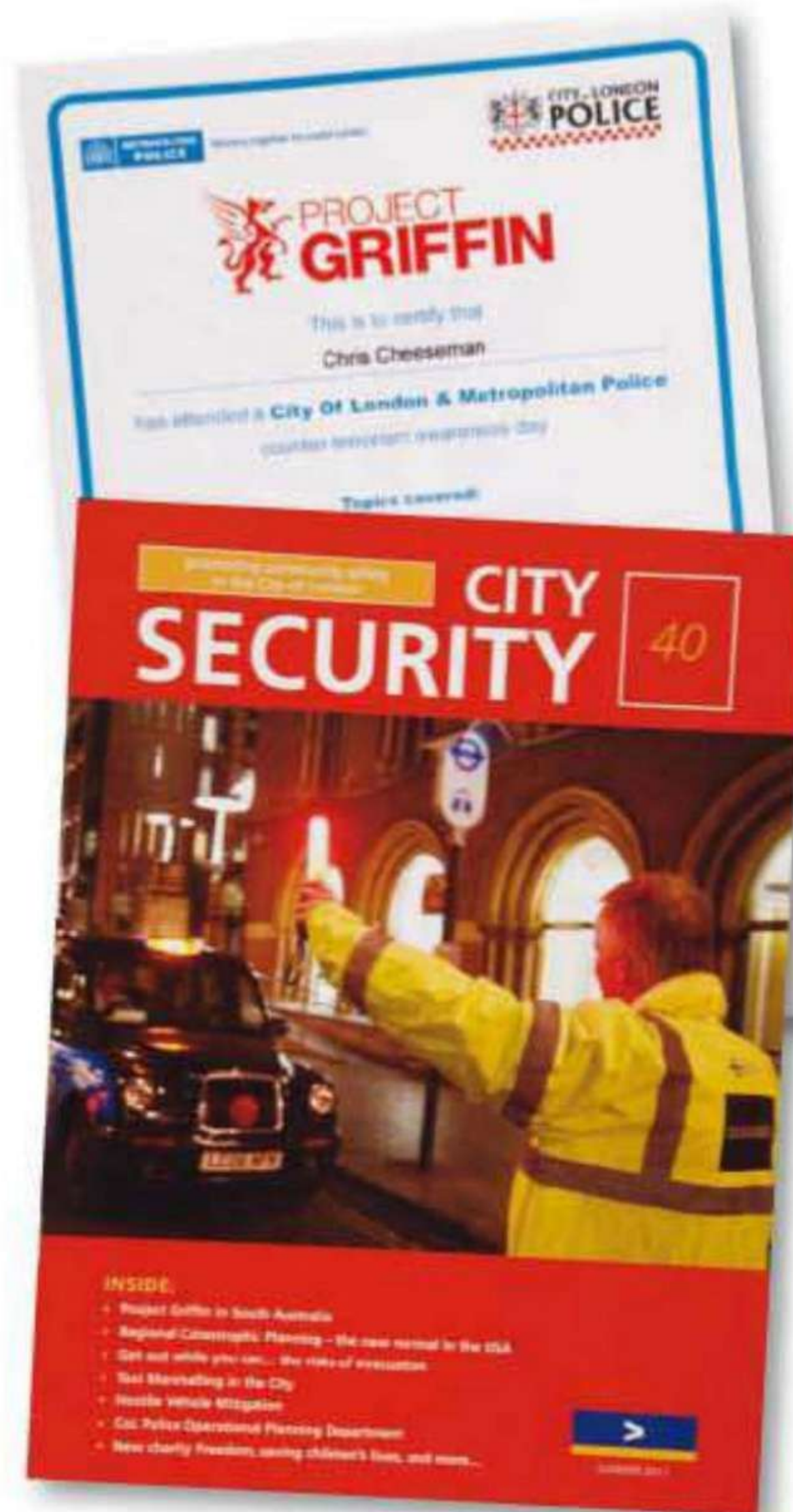
Earlier in the day, a Special Branch officer had told participants: 'There is no law to stop people taking photographs... We are after reports of suspicious activity, not people with tripods taking pictures of buildings.'

Parkes – who delivers training for Operation Fairway as part of the Counter Terrorism Command (SO15) unit of the Metropolitan Police – later stressed that 'covert filming' posed a greater risk of someone planning an attack through reconnaissance of a potential terrorist target.

The Project Griffin audience mainly consisted of private security staff, based in the City of London. First introduced by City of London police in April 2004, Project Griffin is being rolled out to all police forces across the country this year. AP has now learned that plans are underway for the scheme to be extended to police forces across Scotland.

Parkes advised security staff to consider whether their area is vulnerable, if the images are available elsewhere and the type of 'equipment' the person is using.

He was asked to clarify this last point by Royal Photographic Society treasurer Walter Benzie, also observing the Project



Griffin training, alongside the society's president, Rosemary Wilman.

Parkes replied that the type of equipment is of 'no significance', adding that he believed 'the bigger the camera, the less likely they are going to do anything [suspicious] with it'.

However, one attendee highlighted a problem facing many photographers. The security guard told AP that he works at a building in Canary Wharf, which stands on private land, and insisted this gives him the right to stop photographers who have not sought prior permission to take pictures.

## SNAP SHOTS

● A camera club is celebrating after winning a £4,500 lottery grant from the Arts Council. Tonbridge Camera Club in Kent plans to use the cash to buy a new digital projector, laptop computer and software. Club chairman Peter Tulloch said: 'It will significantly encourage the quality of work produced by club members and in the club's "outreach" to other clubs in Kent.' He added: 'This award will also help to increase our participation in regional, national and international competitions.'

● India-based fashion photographer Gautam Rajadhyaksha, who made his name for his portraits of Bollywood stars, has died aged 60. Gautam was also well known for his soft-focus images of stars such as Indian cricketing legend Sachin Tendulkar, reported the *Hindustan Times*.

## JESSOPS OPENS AT STRATFORD

**PHOTOGRAPHIC** chain Jessops has hired 19 new staff to work at its Westfield Stratford City store in east London, which opened on 13 September.

The shop adopts a similar layout to Jessops' Centres of Excellence in Birmingham and Manchester where sections of the store are dedicated to specific brands, albeit on a much larger scale than the Stratford outlet.

The Westfield Stratford City shop features a clearly marked area where customers can

go to collect their photographic prints.

The store will also focus on providing gift services, such as personalised photographic wrapping paper, for collection at the store or delivery at home.

The Westfield Stratford City shopping centre cost £1.45 billion.

The 19 new employees equate to 12 full-time positions, according to Jessops.

Jessops is due to open a refurbished store in Belfast, Northern Ireland, on 23 September.



CHRIS CHEESMAN



**Do you have a story?**

Contact Chris Cheesman  
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Fax: 0203 148 8130  
amateurphotographer  
@ipcmmedia.com



A week of photographic opportunity

# PHOTODIARY

Wednesday 28 September

**EXHIBITION** Royal Photographic Society: 154th International Print Exhibition at Aberystwyth Arts Centre, Wales SY23 3DE. Tel: 01970 623 232. Visit [www.aberystwythartscentre.co.uk](http://www.aberystwythartscentre.co.uk). **EXHIBITION** Landscape Expressions by Mark Sunderland, until March 2012 at Lockwoods Restaurant, Ripon, North Yorkshire HG4 1DP. Tel: 01765 607 555.

Thursday 29 September

**EXHIBITION** King Tide by David Barnes, until 1 October at Ffotogallery at Turner House, Penarth, Wales CF64 3DH. Tel: 029 2034 1667. Visit [www.fffotogallery.org](http://www.fffotogallery.org).

**EXHIBITION** Up Close and Personal by Tony Gill, until 1 October at The Grant Bradley Gallery, Bristol BS3 4AQ. Tel: 0117 9637 673. Visit [www.grantbradleygallery.co.uk](http://www.grantbradleygallery.co.uk).



Friday 30 September

**DON'T MISS** Pulham Falls in 'full flow' (noon-1pm) at Sheffield Park and Garden, East Sussex TN22 3QX. Tel: 01825 790 231. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk). **EXHIBITION** Hard Times by Paul Wenham-Clarke, to mark 20 years of *The Big Issue*, until end of September at St Martin's in the Bullring Church, Birmingham. Visit [www.wenhamclarke.com](http://www.wenhamclarke.com) or [www.bullring.org](http://www.bullring.org).

Saturday 1 October



**EXHIBITION** Royal Observatory Greenwich, where the best images from Astronomy Photographer of the Year are on show in a free exhibition until 12 February 2012. Visit [www.nmm.ac.uk](http://www.nmm.ac.uk). **EXHIBITION** Donovan Wylie: Outposts, until 19 February 2012, at National Media Museum, Bradford. Tel: 0844 856 3797. Visit [www.nationalmedia.museum.org.uk](http://www.nationalmedia.museum.org.uk).

Sunday 2 October

**DON'T MISS** Falconry display (11am-4pm) at Bodiam Castle, near Robertsbridge, East Sussex TN32 5UA. Tel: 01580 830 196. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk). **EXHIBITION** Terry O'Neill: IT Girls & Boys, until 22 October at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit [www.thelittleblackgallery.com](http://www.thelittleblackgallery.com).

Monday 3 October

**EXHIBITION** Dead Gorgeous by Steve Bond, until 7 October at The Flavel Arts Centre, Devon TQ6 9ND. Tel: 01803 839 530. Visit [www.theflavel.org.uk](http://www.theflavel.org.uk). **EXHIBITION** Metropolis by Larry Yust, until 18 October at Lumas London, London W1S 2YT. Tel: 0207 434 4431. Visit [www.lumas.co.uk](http://www.lumas.co.uk).

Tuesday 4 October **LATEST AP ON SALE**

**EXHIBITION** Hackney Revisited: 1985 to 2011, by Berris Conolly and Alex Pink, until 9 October at Photochats @ Chats Palace, London E9 6DF. Tel: 0208 533 0227. Visit [www.chatspalace.com](http://www.chatspalace.com). **EXHIBITION** Solar Systems, by Brighton-based image makers Ruth Jarman and Joe Gerhardt, until 16 October at Phoenix, East Sussex BN2 9NB. Tel: 01273 603 700. Visit [www.phoenixbrighton.org](http://www.phoenixbrighton.org).



MultiView 800 'widens smartphone gap'

## SAMSUNG REVEALS FLIP-OUT COMPACT

**SAMSUNG** has launched a new breed of compact camera featuring a flip-out display, called MultiView.

First in the series is the MultiView MV800, billed as the first 'premium compact' to sport a 3in Wide Flip-out MultiView Touch Display.

'The unique screen tilts up and down so you can frame every shot, and easily view back your images from any perspective,' claimed a spokesman, who told AP that Samsung is 'constantly widening the gap' with smartphones.

He hopes the camera will give Samsung 'a fresh shout in the market' and that it will stand out on the shelf.

Due out now, priced £249, the 16.2-million-pixel MV800 sports a 5x optical zoom designed to deliver the 35mm viewing-angle equivalent of a 26-130mm zoom lens.

The Picture-in-Picture function, which lets the user insert an image inside another, allows the photographer to capture a self-portrait and put themselves in the picture, for example.

A Magic Frame function includes 12 'fun' background templates.

Also on board is a Pose Guide, designed to allow the user to get the best shot from line drawings displayed on the LCD screen.



## PHOTOGRAPHER CROPPER IN NOT GUILTY PLEA

**A LONDON** photographer held in police custody since May has pleaded not guilty to charges of attempted rape and sexual assault.

Lee Christopher Cropper, 30, of Tottenham, London N4, was arrested on 12 May and charged with attempted rape and a sexual assault on a female.

*Amateur Photographer* has learned that Cropper entered a not guilty plea when he

appeared at Wood Green Crown Court on 2 September.

He is next due to appear at the court in north London on 30 September.

Cropper first appeared at Wood Green Crown Court on 20 May for a preliminary hearing.

He has been remanded in police custody.

The photographer's clients are understood to include celebrities.



SNAP  
SHOTS

● October will see the launch of the 'ultra compact' Pentax Optio RZ18, which features an 18x optical zoom (25-450mm equivalent). The 16-million-pixel model measures 108x60x34.5mm and weighs around 170g. Other features include a 3in LCD screen, CCD-shift-type shake reduction and HD (1280x720-pixel) video. The Optio RZ18 will be available in a choice of black, white or orange from mid-October, priced £199.99.



● Adobe has announced Photoshop Elements 10, features of which include 30 new Smart Brush effects and filters. The latest version also boasts an Organizer said to allow users to find images in their archive based on what's in them, using the Object Search function. For a full test report, see pages 49-51 of this issue.

Do you have  
a story?

Contact Chris Cheesman  
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amateurphotographer  
@ipcmedia.com

New PowerShot models exposed

CANON'S DIGIC 5  
DEBUTS IN NEW  
COMPACTS

**CANON'S** PowerShot S100 and SX40 digital compacts are the first cameras to feature the firm's new Digic 5 image-processing engine.

The S100 features an f/2 zoom lens designed to deliver the 35mm viewing-angle equivalent of 24-120mm.

The camera uses Canon's HS system, which combines a 'high-sensitivity' 12.1-million-pixel CMOS sensor (maximum equivalent ISO of 6400) with a Digic 5 image processor.

Processing speed is six times faster than the PowerShot S95, says Canon.

Features include Intelligent IS, a 'four-stop' optical image stabiliser, claims Canon.

Also on board is a 3in LCD display, raw-

format shooting and a lens control ring for focus and exposure control.

The maker claims that the S100 can shoot eight full resolution images at up to 9.6 frames per second.

The full HD video includes a Super Slow Motion Movie option that records footage at 240fps (QVGA resolution).

Also featuring built-in GPS, the S100 is due out in November, priced £439.

Meanwhile, due out in October and priced £459, is Canon's new PowerShot SX40 HS, which boasts a lens designed to deliver the 35mm viewing-angle equivalent of a 24-840mm zoom.

Features include a vari-angle, 2.7in LCD screen, a '4.5-stop' image stabiliser and a



12.1-million-pixel CMOS imaging sensor, as well as a claimed full resolution burst rate of 2.4fps.

Full manual control and a Super Slow Motion Movie mode are also included.

## 'UNSEEN' LICHFIELD IMAGES REVEALED

**RARE** images by legendary photographer Patrick Lichfield, many never seen before, have been uncovered for a new exhibition of his work that opens in London later this year.

The Chris Beetles Fine Photographs gallery has promised to showcase '40 outstanding photographs, including both classic and unseen work, as well as a selection of newly discovered vintage prints'.

The work will form part of an exhibition called Perceptions and will be timed to coincide with the launch of a book of the same name in December.

The exhibition will reveal the 'lesser-known aspects of Lichfield's rich archive' and challenge people's perception's of his work, according to organisers.

AP understands that at least 20 of the exhibits will represent unseen work from Lichfield's archive.

Commenting on Lord Lichfield's career, a gallery spokesman described how the photographer began taking photos at the age of eight.

'With the pressure of a difficult home life, and the weight of family responsibility on his shoulders, photography promised an exciting escape. It was at Harrow School that his photographic and entrepreneurial flair

first shone through, when he undercut the school's hired portrait photographer and took the leaver portraits of friends and fellow classmates.'

The gallery continued: 'After school, Lichfield enrolled at the Royal Military Academy Sandhurst. However, photography was his real passion, and he left the army to pursue a career as a full-time photographer.'

'His family was not encouraging, one member in particular declaring that a photographer was "worse than being an interior decorator, only marginally better than a hairdresser". However, he typically did not listen and went on to fulfil an immensely successful 40-year career.'

Lichfield – who died in 2005 – is said to have been equally content photographing the royal family as he was documenting London and its social issues.

'He was often found on the streets of East London snapping away at the stall holders and market sellers, or in Hyde Park photographing the characters found at Speakers' Corner,' the gallery added.

The Perceptions show will take place from 7 December 2011-7 January 2012 at Chris Beetles Fine Photographs, London W1B 4DE.

● For more information about the Perceptions exhibition, see AP 22 October

NEW PHOTO  
FESTIVAL  
PLANNED

**PHOTOGRAPHY** enthusiasts and 'semi-professionals' will have the chance to showcase and sell their work at the inaugural London Photo Festival, which takes place from 27-29 October.

The event is due to feature talks and is billed as an opportunity for amateurs to network and 'gain valuable professional feedback'.

Organisers include Sal Shuel, who is an expert in photographic copyright issues.

The London Photo Festival will be open to the public on Friday 28 and Saturday 29 October (10am-7pm) and entry will be free.

It will take place in The Crypt, at St George the Martyr church, opposite Borough underground station (near London Bridge).

It costs £85 to exhibit at the event (£75 if payment is received by 30 September), say organisers, who hope the show will become an annual fixture.

Prizes will be awarded in a 'Best in Show' competition and the public will get the chance to vote for their top shots in an 'f/factor' competition.

A private view is scheduled to take place on the evening of Thursday 27 October.

For full details visit [www.londonphoto festival.org](http://www.londonphoto festival.org).



1935

the lightest part of the beam and the darkest part of the sail and the black rocks in a calm oil on the water. Here is a print of which I am the key-note.

Mr. Martner gives us some views of the craft this year, and two fine sketches, but in "Stowing the Jib" (No. 17) he has produced a typical sailing picture and one that is most pleasing to view. The dark stern of the boat provides a delightful upward curve. The eye, travelling up this stern, is at once arrested by the figure of the man trimming sail. The highest

But very well off, with a wife and a baby, a promising business and a job for photography.

The camera was a second-hand reflex of uncertain pedigree, which he picked up as the proverbial song.

The dark room was the dining-room, and the child was in bed and mother had been banished to the kitchen.

Mr. Fisher held his developer and was to the great concern of his wife and the dark-room wasn't dark while he sat there outside.

His enlarger—but no words of mine can describe his enlarger. It had to be seen to be believed.

Yet photography was his constant joy. Under such adverse conditions as I have described he turned out jolly good stuff and derived untold pleasure from his hobby.

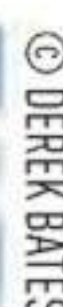
In the last two years his business has gone ahead immensely, and he is now passing rich. He lives in a house which possesses many more rooms than the family warrants, and one of them, on the top floor, well away from interference, is the dark room.

It would do you good to see that dark-room—or else turn you green with envy.

Think of every possible refinement you would like in the dark-room of your dreams—he's got it.

339

● Four amateur photographers have been nominated for BT Citizen Photographer of the Year. Aimed at members of the public, the BT Citizen Photographer of the Year contest is part of the UK Picture Editors' Guild Awards and is designed to 'reflect the impact of citizen journalism on newspapers and websites', say organisers. The shortlisted photographers are Peter Dewhurst, Charlie Forgham-Bailey, Ben Jacobson and Chris Smith. AP Editor Damien Demolder has been called on to help judge the competition. The BT Citizen Photographer of the Year was due to receive their £500 prize at a ceremony taking place in central London as we went to press.



# WISH YOU WERE HERE VICTOR NAMED

photographer plans to splash out £2,500 on new camera gear after winning the Wish You Were Here photography competition, but he says his wife has other ideas.

Derek Bates beat more than 2,700 entries to claim the cash prize and a trip to the Old Pulteney scotch whisky distillery in Wick, Scotland.

Derek took the winning image (above) at the North Gare conservation area on Teesside, using a Nikon D70 DSLR.

'I found the area an ideal haven for photography and the changing light helped me to create a great photo opportunity,' said Derek.

He added: 'My wife would love to buy a new three-piece suite with the prize money, but if I have my way it will definitely be going towards a brand-new camera!'

Steve Nightingale was runner-up with his image 'Sandsend' (right)

The competition, now in its sixth year, searches for the best nautical image by an amateur and aims to revive the British tradition of the 'seaside postcard'.

Congratulating Derek, Margaret Mary Clarke, senior brand manager at Old Pulteney, said: 'It is a beautiful photograph and captures everything we were looking for in a winning image: a stunning landscape of the British seaside, great composition and fantastic use of light reflecting off the clear blue sea.'

The competition was organised by Old Pulteney, in association with *Amateur Photographer*, Visit Britain and the *Sunday Express*.



# CLUBNEWS

If you are quick there may still be time to enter the club's 41st National Open Exhibition, which is due to close on 27 September. There are five sections, covering prints and projected images. For details visit <http://nationalexhibition.havantcameraclub.co.uk>.

The society has begun its new season with weekly meetings taking place on Tuesdays until May 2012, at West Malling Village Hall, Norman Road, West Malling, Kent ME19 6RL. Visit [www.mallingphotographicsociety.co.uk](http://www.mallingphotographicsociety.co.uk).



Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
amateur photographer  
@ipcmedia.com

**THE** Photographers' Gallery in London has delayed the opening of its redeveloped building in Ramillies Street, Soho, until next year.

The gallery has been closed since September last year and had been expected to re-open by the end of this year.

The owners have blamed the delay on 'the nature of

large-scale projects' and the Christmas break.

A spokeswoman added: 'With three dedicated galleries, an education floor and an enhanced print sales [area], bookshop and café, the reopening marks a key cultural event for London at the start of a year in which the world's attention will be focused on the city.'



# Filter out the best

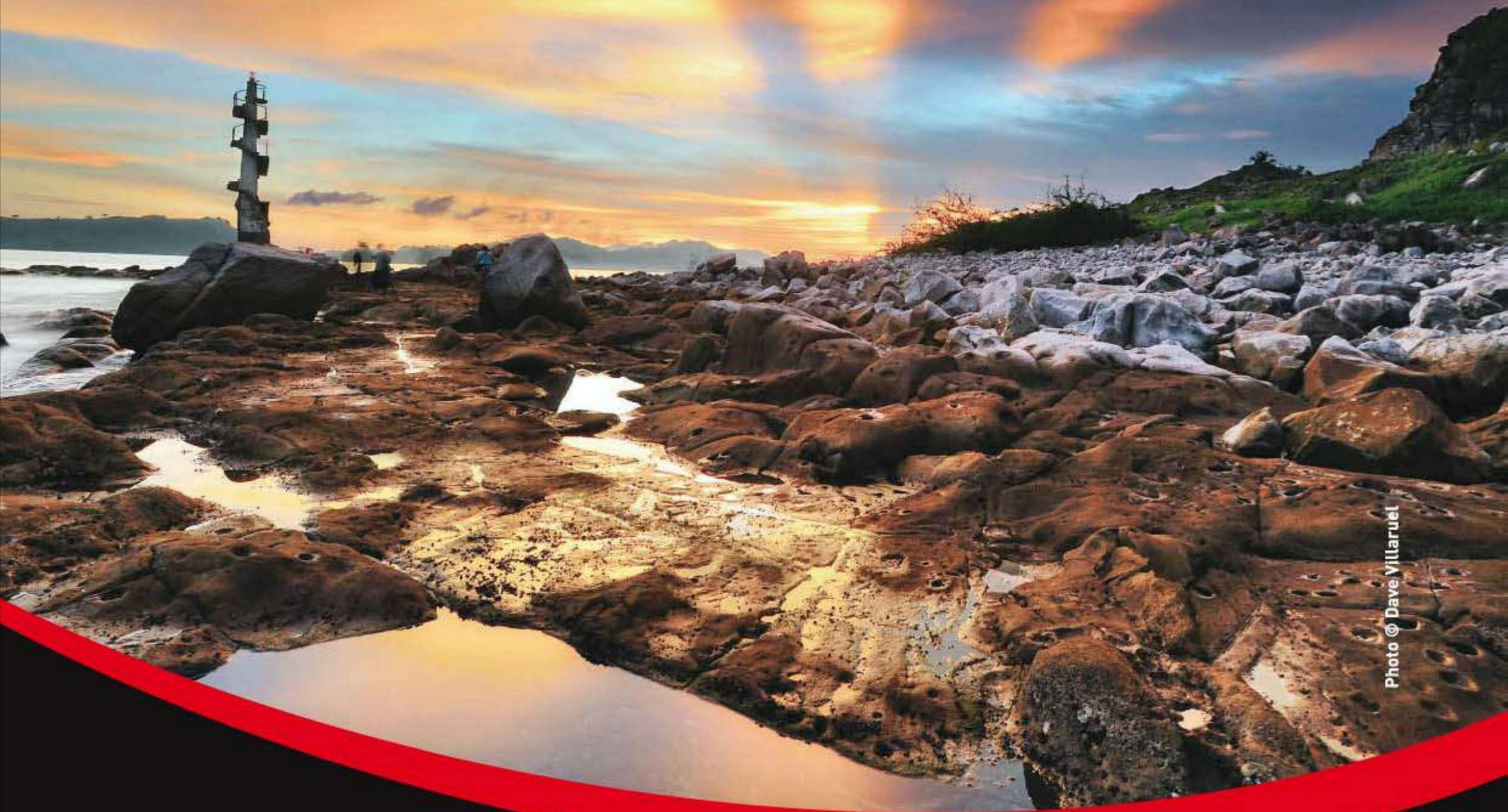


Photo © Dave Villaruel

Marumi Super DHG filters are manufactured in Japan to a high specification using lead free materials. Specifically designed with digital photography in mind, each filter uses a specially developed ultra-low reflection coating to minimise internal reflection off the camera's built in CCD and CMOS sensors.

The newly developed Digital Super Coating protects the lens surface from scratches and dirt and is also oil and water repellant. The filters are in a special slim frame with satin smooth finish and a black ink process on the glass edge to eliminate flare.

Marumi Super DHG filters are available in a full range of sizes from 37mm up to 82mm.

For further technical information please visit [www.kenro.co.uk](http://www.kenro.co.uk)

## Marumi Super DHG Circular Polarising Filter

High spec, well made, smooth and light operating, with strong performance, adds up to a good package for a competitive price.

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**Richard Hopkins**  
Advanced Photographer



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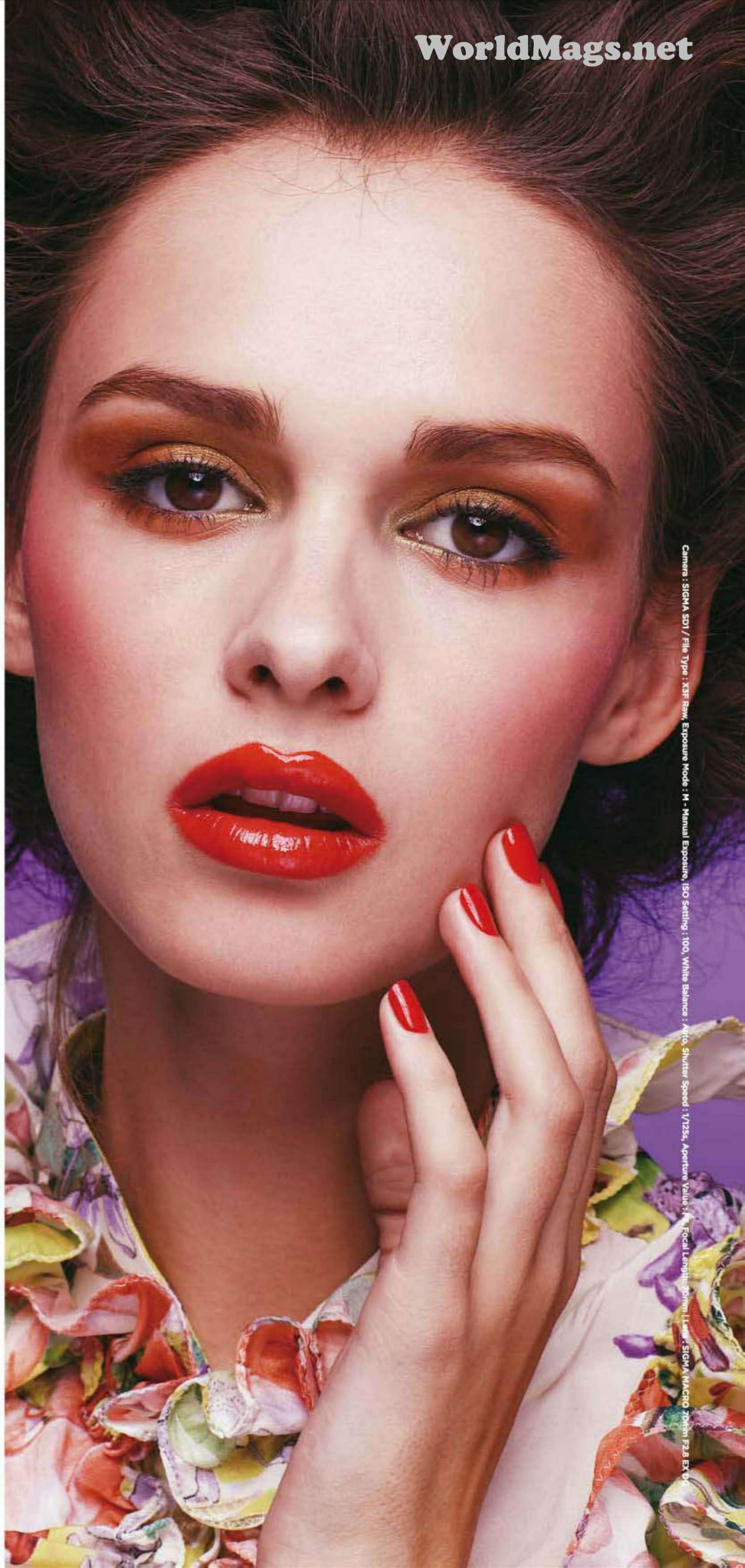
The SD1 features our new 46MP X3 direct-image sensor for triple the resolution of our previous camera models. Coupled with our new dual TRUE II image processing engine, exclusive to the world's only 3-layer full colour capture technology, the SD1 captures incredible detail with astonishing clarity. Outside, the all new magnesium-alloy body construction adds rugged durability and resistance to water and dust. A redesigned interface provides faster and more convenient operation. The result is a precision instrument that responds intuitively to your every intention.

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AP hands on

# Pentax Q

**Mat Gallagher** gets his hands on the world's smallest digital interchangeable-lens camera to find out how it measures up

**ALTHOUGH** the physical size of the sensor is known to have an impact on the image quality, sacrifices often need to be made to achieve smaller cameras. In the compact system camera (CSC) range, the four thirds sensor used by Panasonic and Olympus allows smaller bodies and lenses than would be possible with an APS-C-sized unit. Sony and Samsung have stuck with the APS-C sensor, and although their latest camera bodies are small, their lenses remain quite bulky. Pentax's solution involves using a sensor the same size as that used in its Optio range of compact cameras, which has enabled them to create the smallest (and lightest) digital interchangeable-lens camera to date, with lenses to match.

The Pentax Q seems to have a slightly different take on the CSC ethos. The 12.4-million-pixel CMOS sensor is just

1/2.3in in size – the same physical size as those sensors in many digital compacts, although Pentax assures us that image quality is still paramount. The Pentax sensor is a new backlit high-sensitivity CMOS unit made by Sony and not yet used in any other camera. The Q engine processor provides 12-bit DNG raw or JPEG files, and gives a sensitivity of ISO 125–6400. The sensor is mounted on a shake-reduction mechanism and is paired with new optics using the Q mount. According to Pentax, Q stands for 'queen', as the K in K mount stands for 'king'. However, this camera could just have easily come straight from the lab of James Bond's gadget man Q himself.

## HANDLING

When holding the Pentax Q, it is noticeably smaller than any other compact system

camera, and more like a compact with classic styling. Despite weighing just 180g the body is solid, being made from magnesium alloy, and the metal casing gives a real sense of quality in the hand. I took some street shots along London's South Bank with a final sample model and found that the compact size was less conspicuous and drew far less attention than a regular compact system camera.

There is always a danger with small cameras that they become unusable creatively. However, the Q has some well-positioned buttons that allowed me to adjust the regularly used features, the most interesting of which was the quick dial on the front of the camera. This dial has four settings (and off) that can be assigned to different sets of functions, such as smart colour effects and aspect ratios. A small control dial on the top of the camera provides the main adjustments, such as aperture or shutter speeds, while other controls are accessed via several buttons on the rear or via the menu.

The shutter button sits nice and high on the top, but has little in the way of a half-press. This meant I had to rely on the beep or green light of the autofocus to confirm it had been pressed far enough, and occasionally I took a shot by accident. Using the rear screen for composition seems natural on a camera of this size, but the optional viewfinder accessory, which offers an optical view to match the prime kit lens, is likely to be a popular addition.

## FEATURES

Even with a large aperture, depth of field on the Q is vast due to the small sensor size. To counter this, the Q features a bokeh control mode that processes the image to enhance the blurring of the background and give a shallow depth of field effect.

The smart effects are an extension of the digital filters and provide nine colour effects that can be added to the image at the time of shooting, such as vintage colour, cross processing and bold monochrome. The camera also includes a built-in ND filter to achieve slower shutter speeds and a selection of aspect ratios for shooting from 1:1 to 16:9. The mechanical shutter is actually in the lens rather than on the camera, an arrangement that allows the Q to perform flash sync at up to 1/2000sec. Further features such as in-camera processing, including JPEG to raw processing as seen on recent K-series DSLRs, are also present in the menu, and there is a full selection of metering and white balance options to choose from.

Having the DNG raw format means there is no issue with raw compatibility so the files open into most editing programs directly. On first inspection, images from the Q look natural and highly detailed, without too much contrast or saturation added into the JPEG. The quality certainly seems to hold up well compared to larger sensors, although this will need to be explored further in a full test.

## AT A GLANCE

- 12.4-million-pixel CMOS sensor
- Q-mount lenses
- ISO 125–6400
- Built-in flash
- 3in, 460,000-dot LCD
- 1080p HD video





Above: Images taken with the unicolour bold (left) and bold monochrome (right) modes



## LENSES

The Pentax Q launches with a wide selection of lenses, including four primes and one zoom. The standard kit lens is an 8.9mm f/1.9, which, with a 5.5x magnification factor, gives a 48mm equivalent, while the dual-lens kit also includes the 5-15mm f/2.8-4.5 (27.5-83mm equivalent). There is also a 3.2mm f/5.6 (17.5mm equivalent) fisheye lens (£149) and two prime lenses, equivalent to 35mm and 100mm (£139 each). The required image circle and reduced flange back allow a mount diameter of just two thirds that of the K mount and therefore much smaller lenses than on any other CSC.

## PRICE

The Pentax Q is due on sale in two kit forms, with the 48mm equivalent prime lens for £599.99 or the dual-lens kit with zoom for £729.99. This positions the Q against the current mid-range CSCs, and above most of the entry-level CSC models, including the Panasonic Lumix DMC-GF3 and Sony NEX-C3. The price seems a little high and whether photographers will pay a premium for the smaller form factor remains to be seen. While the additional lenses are reasonably priced, the optical viewfinder accessory costs £239. This means that for the dual kit and viewfinder you will need to spend almost £1,000. However, it is expected that some bundles will be offered with the viewfinder, which should reduce the price slightly. **AP**



# APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



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## BOOK

### Brassaï In America 1957

By Agnès de Gouvion Saint-Cyr  
Flammarion £30, hardback, 168 pages,  
ISBN 978-2-08-020084-6

**PHOTOGRAPHER**, filmmaker and sculptor Gyula Jules Halász, who was better known as Brassai, was one of many Hungarian artists to flourish abroad between the two world wars and establish himself as a fascinating and prolific figure. This book focuses on the period Brassai spent working in America. He had been in contact with several of America's most intriguing figures for many years, most notably Edward Steichen and Henry Miller. But it wasn't until 1957 that Brassai actually set foot in the

country – when he was given free rein to photograph New York and Louisiana by *Holiday* magazine. In these numerous colour and monochrome images we see him exploring the possibilities of light and shadow and subtly introducing his penchant for surrealism. Many of the images seen here have never been featured before and as such this is a vital publication for any admirers of the man's work.



## EXHIBITION

### Haunting the Chapel: Photography and Dissolution

Until 8 October. 51 Hoxton Square, London N1 6PB Tel: 0207 831 7998. Website: [www.danielblau.com/london](http://www.danielblau.com/london). Open Tues-Sat, 11am-6pm. Admission free

**LONDON'S** Daniel Blau Gallery (there is a sister gallery in Munich, Germany) only opened in April this year, but it is already proving to be a photographic gallery space to be reckoned with. The current exhibition features 95 images, including a number of vintage prints, that explore themes of the haunted, the blurred and the dissolved. The images date from around 1850 through to 2008. The exhibition also looks at X-ray photography, photograms and spirit photography – a photographic practice that was especially popular for a time in the 19th century. In these images a double exposure gives the impression there is a ghost in the frame. Those featured in the show include photographic visionaries such as Cecil Beaton and Walker Evans, although there are several other photographers both past and present who are equally prolific in their respective fields of photography. Readers may recognise the work of Adam Fuss and Floris Neusüss, whose images were featured in the V&A's *Shadow Catchers* exhibition on camera-less photography earlier this year. Billed as a 'homage to the alchemy and chemistry of photography,' expect an exhibition full of intriguing, mysterious and uncanny images that challenge, unsettle and unnerve.

Gemma Padley



© EMIL CADOO



## WEBSITE

### www.emphas.is

Crowdfunding is a form of online fundraising where the public can view and donate money to projects they find interesting. Emphas.is is the first online crowdfunding platform tailored specifically for photojournalists, who submit their video projects to a team of industry experts. If successful, their project is featured on the website. Each project has a target amount to be raised that is decided by the photographer, and can range from a few thousand to more

than \$10,000. The website is slick, professional and easy to browse. The homepage features a spotlighted video photo essay, which users can click on and watch. Clicking on the project icon takes the viewer through to a panel of text that provides detailed information about the project. There are a further nine video projects on the homepage and a link at the bottom of the page where visitors can 'Browse more projects'. The idea is for visitors to donate money so the photojournalists can continue their work, but on a browsing level Emphas.is is a fantastic resource for those wanting to engage with photojournalism in an exciting new way. An excellent concept that is well executed.

Gemma Padley







BOOK



© FRANK SCHWIERE



© ROBERT POLIDORI/THANKS TO FLOWERS GALLERY, LONDON



© FREDERIC SAUTEREAU

## Afterwards: Contemporary Photography Confronting the Past

By Nathalie Herschdorfer, Thames & Hudson, £29.95, hardback, 192 pages, ISBN 978-0-500-54398-6

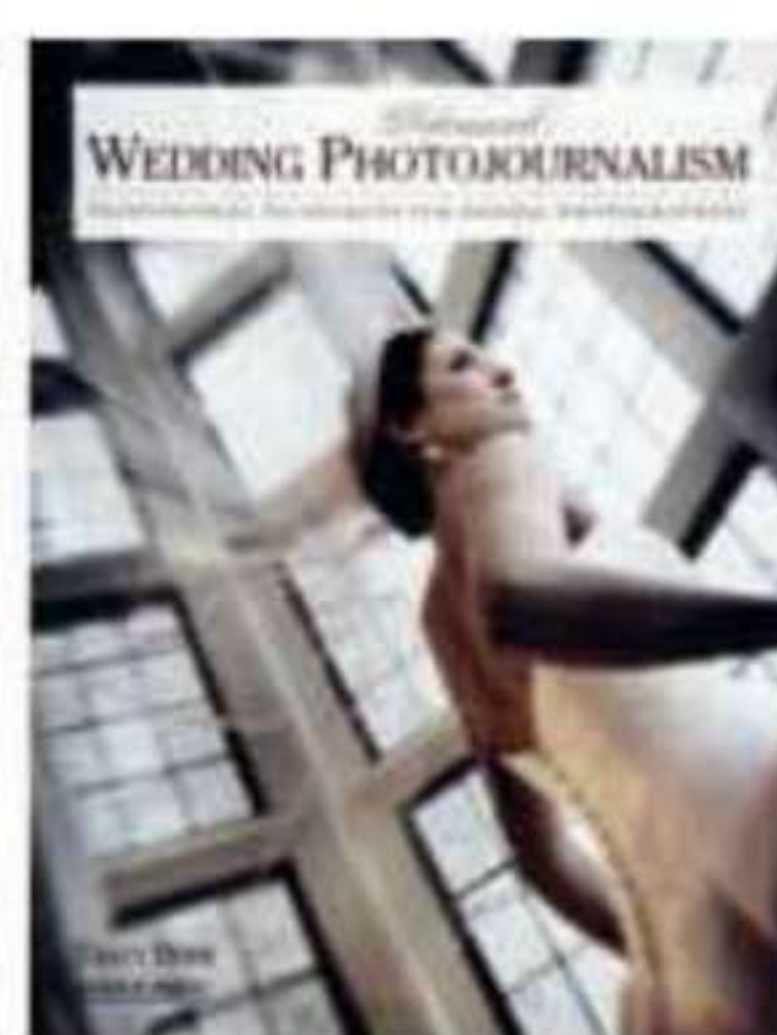
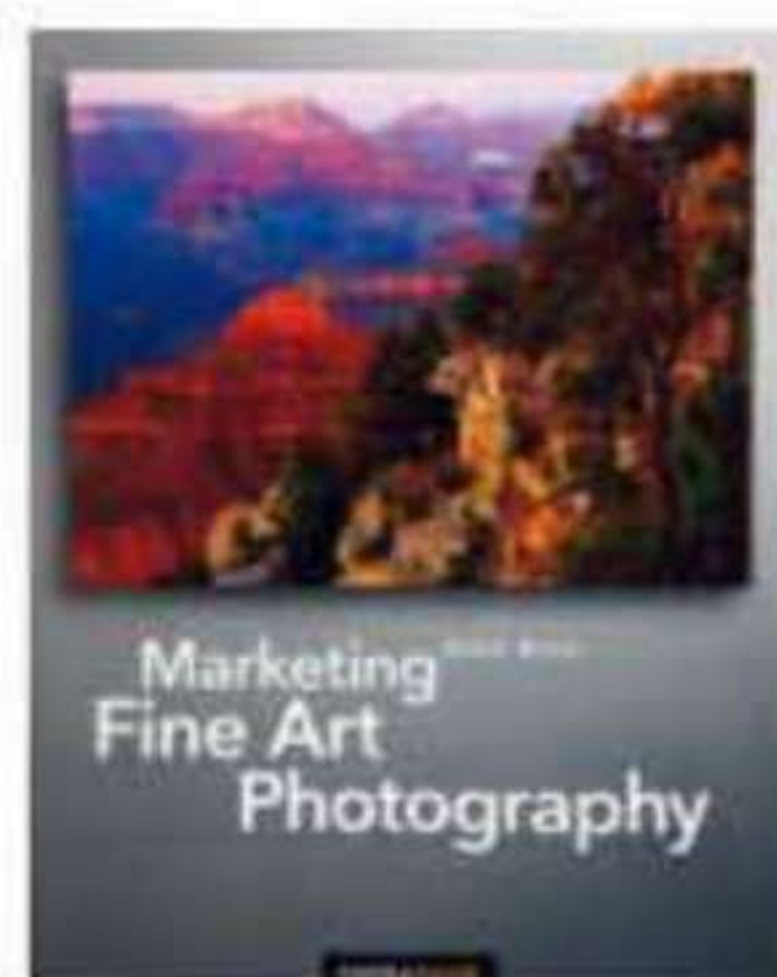
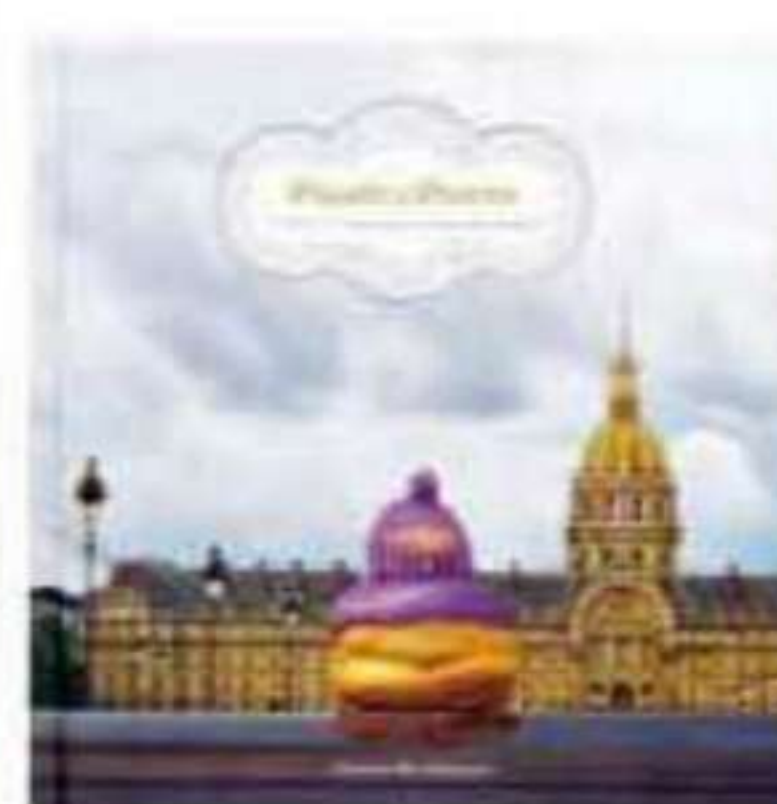
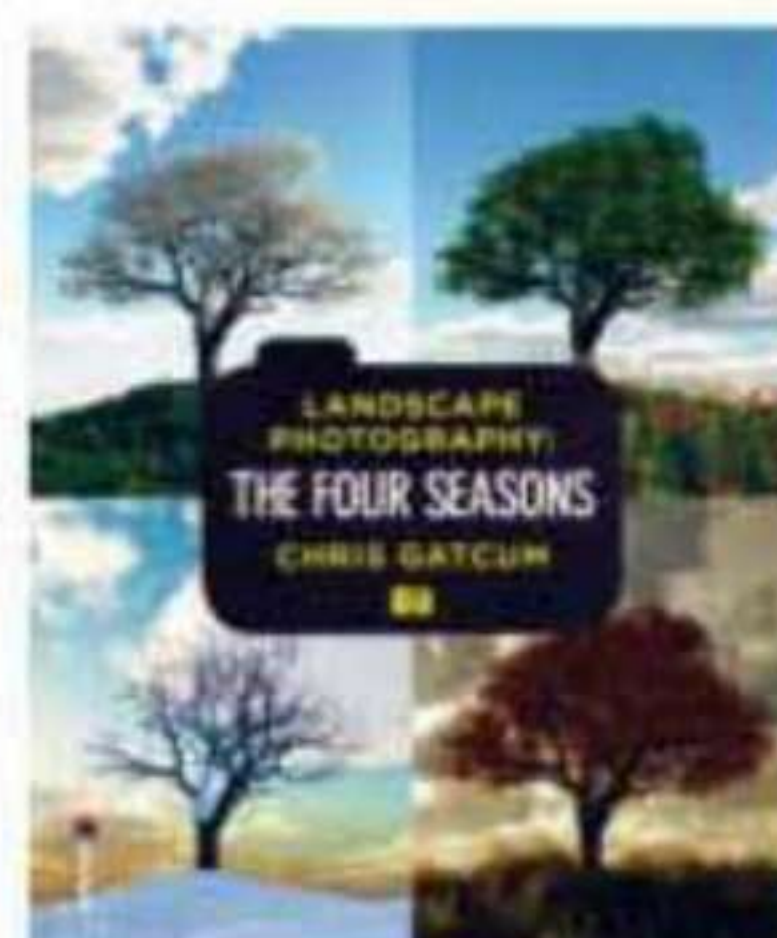
**CAPTURING** a major event on film or camera is a powerful thing. One of the most obvious examples is the twin towers collapsing on 9/11, as the images were broadcast live across the world. Everyone was able to sit and watch the plumes of smoke and ash billow down the New York streets and obscure the views of the numerous cameras capturing the destruction. Of course, recording world-changing events is nothing new. We need only look back to the Hindenburg Zeppelin disaster, the JFK assassination or the Challenger space shuttle explosion to see examples of these kinds of events repeated. But what of the aftermath of such events? What can we learn from

the traces that these events leave behind? That's where this book comes in. All the photographers featured have explored what happens 'afterwards' in both the physical and psychological spaces. These events include Hiroshima, the Holocaust and, in the case of American contemporary artist Taryn Simon's images, those falsely accused of crimes returning to scenes that had some significance with regards to their convictions. This is a stunning, powerful book that shows that even the most subtle images can contain ideas and emotions that are almost earth-shattering in their significance.



# CONDENSED READING

A round-up of the latest photography books on the market



### ● LANDSCAPE PHOTOGRAPHY: THE FOUR SEASONS

by Chris Gatcum, £17.99 This excellent book is actually four-in-one. Open up the attractive cover and you're faced with four miniature (and easily portable) books. Each book features a particular season and offers practical advice on the best ways to capture each one. The knowledge on offer is invaluable, and as a result it is a brilliant and affordable purchase.

### ● PASTRY PARIS

by Susan Hochbaum, £12.99 Bizarre is the best way to describe this book, and I'm not sure if that's good or bad. It just... is. The book takes you on a tour of Paris, presenting a variety of the city's gorgeous locations. Apparently, this wasn't good enough for the author, who decided it would be a good idea to include pictures of cakes next to each one as well. Of course!

### ● MARKETING FINE ART PHOTOGRAPHY

by Alain Briot, £34.50 While many photographers may consider selling their work, there are very few who have the business and marketing acumen to make it happen. This book makes a solid attempt to explain the ins and outs of setting yourself up as a photographer who can confidently sell his or her work to galleries and collectors.

### ● ADVANCED WEDDING PHOTOJOURNALISM

by Tracy Dorr, £24.99 This book attempts to add another level to your wedding photography by encouraging you to tell stories in innovative ways. The aim is to give your images an emotional resonance that may otherwise be lacking in straight wedding photography. Many of the images are really lovely and are sure to give you the inspiration you need.



# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



FUJIFILM

### OVEREXCITEMENT HAS ITS PRICE

Two years ago, I bought my first DSLR, and ever since then I have had my eyes on a premium-quality 105mm macro lens. With a price tag of slightly over \$1,000 (around £630), other priorities forced me to wait, and I hoped that the price would go down. However, after two years the price remained the same, although my passion has grown. So I bought the lens, but I was so excited that it slipped my mind to buy a protective UV filter. While I was using the lens for the first time, a friend improvised and made a sudden move that left a scar on the glass surface. Thankfully, the scratch is in the corner and does not seem to affect picture quality, but only AP readers will know how it hurts. The moral of this story is, don't get too excited and remember to buy a UV filter! **Mohammad Shams, Qatar**

**I know what that's like. The scar is on your memory as well as your lens – but it's a lesson well learned – Damien Demolder, Editor**

\*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

## Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

### IN A SONY STATE

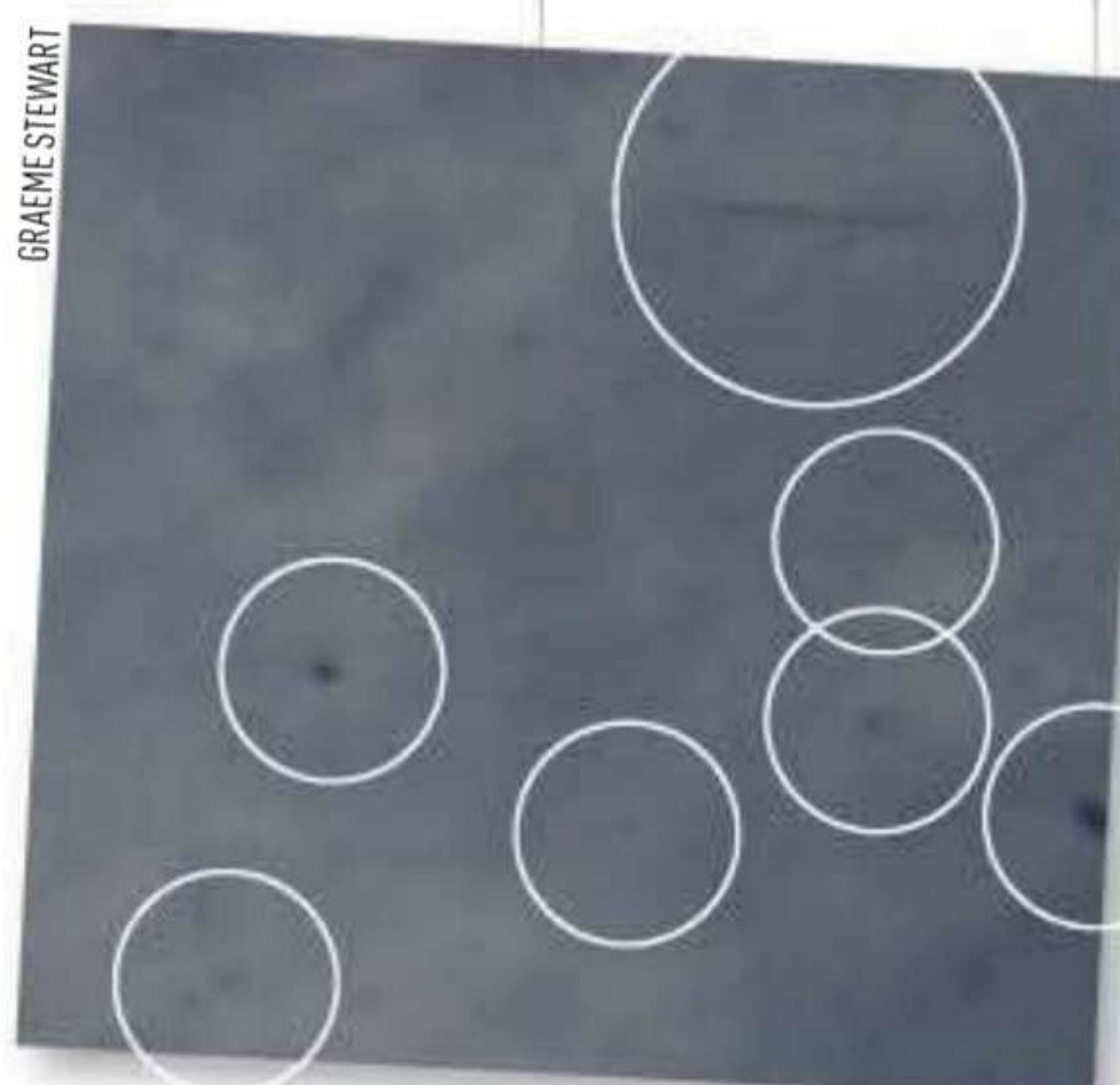
In a previous letter about customer service, I mentioned how I bought a new camera from Jessops in Glasgow after experiencing poor service in a competitor's shop nearby. Well, the camera I bought was a Sony Alpha 580, and I very quickly fell in love with its features, handling, image quality and optical viewfinder. I was so impressed that I wrote a glowing review on an online retailers' site, praising it to the heavens.

But just over four months later, I'm not quite as happy. I had started to notice a build up of dust and debris on the sensor when I viewed my images, but despite taking all precautions and following the recommended cleaning instructions, the

build continued to get worse (see image below right, which was taken *after* I had cleaned the sensor).

I have read comments online from other users saying they were experiencing the same problem, so I contacted Sony. The company claimed to be unaware of the problem, although other users must have complained. When I requested that the company clean and repair the camera, the line went suspiciously quiet.

GRAEME STEWART



Jessops was unable to refund me, as I had sold on the kit lens that came with the camera, and couldn't tell me whether it was a fault or a flaw in the camera. While I respect Jessops' position for its refund and exchange policies, I am very angry with Sony for marketing a camera with a serious fault or flaw and doing nothing to rectify the problem. Surely this could be resolved via firmware, to bring the Alpha 580 up to the standard of earlier, less expensive models? My five-year-old Alpha 100 is clapped out, yet still cleans the sensor properly! When asked, Sony denied there were to be any updates for any cameras, despite the release of the firmware for the Alpha 33 and 55.

Sony customer service is appalling. It isn't even possible to register a repair on its website, and it does not respond to emails, other than the automated replies. I am now looking at the possibility of paying out regularly for sensor cleaning, buying expensive sensor cleaning kit, reverting to my aged Alpha 100 while the Alpha 580 lies idle, or giving up digital photography completely, as I am not in a position to replace the camera with anything new. Whatever happens, I lose, as reverting to film will incur the problems sourcing film and the cost of buying and processing.

**Graeme Stewart, via email**

**We're sorry to read of your concerns with your Alpha 580 and subsequent experience with our service centre. As your investigations may have shown, build up of dust on a DSLR sensor is not uncommon and, while we do all we can to keep it to a minimum, the nature of the product means that it is going to happen from time to time.**

**It is certainly not something that points to any sort of inherent fault or flaw with the product, and the fact it has not been a noticeable concern on your other cameras is, to be honest, more a result of luck than any sort of feature we may have designed into them. Indeed, the availability of everything from sensor-cleaning kits to dedicated sensor-cleaning companies clearly shows that this is an industry-wide phenomena and not unique to Sony or this camera.**

**With it being such a common enquiry, I am a little concerned that my colleagues you spoke to failed to acknowledge the issue or offer to take a look. It is certainly something we are keen to investigate further, and any details you have, such as the phone number called and person you spoke to, would be greatly appreciated.**

**While we do not currently offer a specific sensor-cleaning service, we do service Alpha products directly, and I am sure our repair engineers would be able to clean the sensor as part of the normal service process. As for registering a repair, this can be carried out online at [http://support.sony-europe.com/dime/crl/dslr/dslr.aspx?site=odw\\_en\\_GB&m=DSLR-A580](http://support.sony-europe.com/dime/crl/dslr/dslr.aspx?site=odw_en_GB&m=DSLR-A580).**

What The Duck



<http://www.whattheduck.net/>



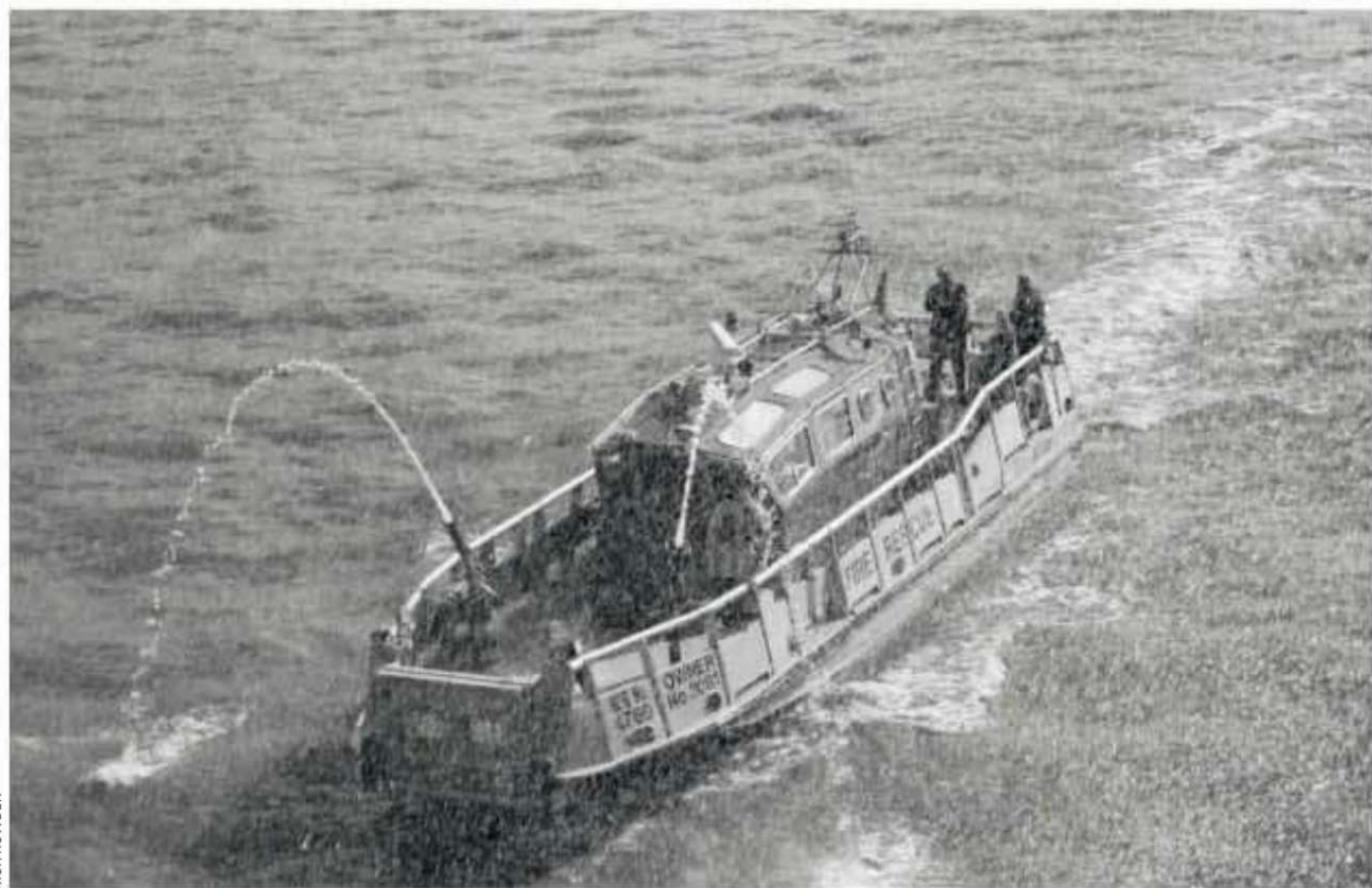


**FESTIVAL FUN**

Many thanks for the informative and fascinating talk Damien Demolder presented at the Thames Festival recently. I learned some fantastic pointers on how to take better photographs, and about making my photography say something about how I feel, to let people know why I took the photo and help to ensure they feel the same way about it. I went straight out and practised, then got soaked by the fire brigade. I hope I conveyed the feeling of 'wet' in the photo below!

**Nick Howden, Surrey**

**I'm glad you enjoyed it, Nick, and that you found it useful. It was a great day, and I got to meet loads of AP readers – Damien Demolder, Editor**



NICK HOWDEN

**I hope that this reply alleviates some of your concerns and goes some way to reaffirming your faith in both the camera and Sony – Sony Customer Services**

**MARKETING SPEAK**

Keith Beaumont asks in *Letters* AP 10 September why the actual size of sensors is not used rather than terms like APS-C or four thirds, which few actually understand. The reason for this is marketing. A quick calculation will show that the diagonals of 35mm full-frame, half-frame and quarter-frame are 43mm, 30mm and 21.5mm respectively; the ratios of the smaller formats to 35mm are 1.3:1 and 2:1, which are, of course, the commonly quoted focal length magnifications for APS-H (as used by Canon EOS-1D) and four thirds sensors (APS-C is slightly smaller than APS-H).

The camera manufacturers do not want to use the easy-to-comprehend terms half-frame (or half-frame minus) and quarter-frame because the public is likely to think in terms of 'half as good' or 'quarter as good', whereas with the more obscure terms APS-C and four thirds, people just think 'different' without any connotations of 'inferior'. I don't think it's possible now for AP to describe sensors in terms of fractions of a 35mm full-frame (as photographers used to with whole-plate, half-plate and quarter-plate) because this would only cause confusion with the manufacturers' established descriptions, but there's nothing to stop AP readers making this mental substitution.

**Geoff Piltz, Dumfriesshire**

**DELIVERANCE FROM DUST**

Regarding Brian Wall's concern about dust on digital camera sensors (*Ask AP*, AP 17 September), I agree with Ian Farrell's reply but would add that static electricity generated on the sensor is a large contributor by sucking in dust and depositing it on the sensor. I recommend keeping the camera facing downwards when changing lenses, and doing it in sensible conditions and as quickly as possible. Also, ensure the rear end of the lens being fitted is clean.

The problem of static electricity, which builds up on the sensor, should be eliminated by switching the camera off before changing lenses. It takes 10-15secs for the static charge to dissipate. If the first thing you do when you decide to change lenses is to switch off the camera, by the time you have extracted the lens to be fitted and organised yourself, that time will have passed. Be sure to fit the rear lens cap on the removed lens as quickly as possible.

I have shot around 11,000 frames on my Canon EOS 40D (which has lens cleaning) and some 7,000 frames on my EOS 350D (which does not). I have frequently changed lenses while out photographing and I have never had to have the sensor on either camera cleaned, nor have I experienced dust spots on my pictures.

**R King, Hampshire**

**Switching the camera off when changing lenses is a good idea because it also means that the cleaning routine kicks in when you switch it back on – Damien Demolder, Editor**

**BACK CHAT****AP reader Steve Smith says he has seen the light and dumped his DSLR**

**THE CONTROVERSIAL** title of Richard Sibley's comparison test between the Nikon D7000 and the Sony NEX-C3 (*AP* 3 September) was *Death of the DSLR*? I could just see all those obsessive DSLR users throwing up their hands in horror. After all, isn't owning a DSLR supposed to be the prerequisite of every 'serious' photographer?

I bought my first digital compact camera in 2004. It was a Canon PowerShot A75. In my camera club were a couple of DSLR owners who sneered at my latest acquisition. Back then, DSLRs were comparatively rare. But the snobbish attitude that 'real' photographers didn't use titchy compacts unfortunately was not!

Fast-forward seven years and I doubt those two DSLR owners will be half so smug now. The digital revolution has produced tiny compacts with awesome specifications and – the biggest threat to the DSLR – the arrival of compact system cameras (CSCs). Richard Sibley's test between the Nikon and Sony models had a guy in my office – a Nikon D90 owner – spluttering into his morning coffee.

How dare these CSC upstarts challenge the might of the DSLR! Richard remarked that the NEX-C3's image quality and features are comparable to those of the D7000. But, as Dave Swann said in his *Backchat* article in *AP* 20 August, CSC makers – like Sony – that refuse to acknowledge the importance of a viewfinder, are denying themselves a larger slice of the market. And when they're producing cameras that pose a hitherto unheard of challenge to the DSLR, to ignore the importance of incorporating a viewfinder sounds like naff business sense.

High image quality is (or should be) the ultimate aim of any photographer. Given that compact system cameras are capable of such quality, it's surely no surprise that people are wondering whether the DSLR has had its day. I used to own a Nikon D200 until I bought a Panasonic Lumix DMC-GF1. A few weeks later, my D200 had been used so little I sold it.

I've had A3 prints made from my GF1 files and – aesthetic merits aside – the quality is stunning. A3 prints taken from my Nikon were equally good, but not to the extent that it merited the £1,200 I paid for the Nikon as opposed to the £400 the GF1 cost me. Comparable quality for a third of the cost! Which photographer – especially in today's financial climate – is going to turn their nose up at that?

The answer, unfortunately, is the bull-headed DSLR owner, who will stubbornly insist that their choice of camera is the be-all and end-all of great photographs.

Sorry, but as an ex-DSLR owner myself, I've seen the light. Are we about to see the death of the DSLR? Not for a while, perhaps. But the way that ever-improving compact system cameras are encroaching upon its once unassailable position suggests that the days of the DSLR may well be numbered.





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# Andy Rouse@AP

Thoughts from a wildlife photographer's world



**ANDY** Rouse will be holding a seminar, as part of the *Amateur Photographer* Photographic Seminar Series, on Wednesday 19 October at 6.30pm. He will be sharing his secrets as to how he creates his stunning images, and sharing some insider hints on tips on how you can achieve your own spectacular shots.

Every delegate will enjoy a one-hour presentation, including a Q&A session, followed by a gathering afterwards with the editorial team, where you will have the opportunity to buy a signed Andy Rouse book. Tickets are on a first-come, first-served basis, and cost £29.99 per person, including a goody bag and a glass of wine. The event will be at IPC Media's Blue Fin Building, 110 Southwark Street, London SE1 0SU.

Andy and AP Editor Damien Demolder will also be hosting group critiques prior to the seminar at an additional cost (price and time to be confirmed). To book either the seminar or a place on the critique session, call Nadine Thomas on 0203 148 4326 or email [spiadmin@ipcmedia.com](mailto:spiadmin@ipcmedia.com) with the words 'Andy Rouse Seminar' in the subject line.



**ANDY ROUSE** is one of the world's most prominent wildlife photographers and a passionate

conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at [www.andyrouse.co.uk](http://www.andyrouse.co.uk) and read his blog at [www.andyrouse.co.uk/blog.asp](http://www.andyrouse.co.uk/blog.asp). You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Andy is treated to a body-surfing display by a group of walrus

## WALRUS SURF PARTY



**I HAVE** photographed all manner of wildlife having fun. I laughed at gentoo penguins surfing on the Falkland Islands, fell about when their cousins, macaroni penguins, skied past me on South Georgia. But never in my life did I expect to see a body-surfing walrus!

For the past month I have been on the Svalbard Islands, my spiritual home in many ways, leading two expeditions and generally indulging myself in Arctic wildlife. I love the buzz of Svalbard and it certainly brings out the best in my photography. Both expeditions were great, with the usual polar bear sightings and spectacular landscapes, but it was our walrus experience that left lasting memories. Walrus are big lovable lumps of blubber, with impressive tusks and a really playful, inquisitive nature. In fact, they are just like children, and that makes them such a pleasure to be with.

At one walrus colony we were treated to a very special greeting when literally hundreds of them swam out to our ship. It was an incredible sight as they watched us, bobbing up and down in the strong swell; their excited calls gave everyone on board a great feeling and we rushed to get into the Zodiac boats. As the weather conditions were

rubbish – strong winds, fog and drizzle – I decided to take the minimum of kit with me. I opted for my Nikon D3S (for its high ISO ability, to get a fast-enough shutter speed to counter the conditions) and my beloved 28–300mm lens (for flexibility). I didn't take any kind of waterproof bag with me as I find using one too restrictive and I tend to miss shots. Of course, while the D3S is waterproof to an extent, there is a limit, so when it rains I just put it inside my coat.

We bounced around in the Zodiacs for a while, surrounded on all sides by hordes of excited walrus. The excitement was infectious and everyone was smiling! I set my D3S to ISO 1000, which gave me a shutter speed of 1/125sec at the minimum lens aperture of f/5.6. Normally, I would not consider this kind of shutter speed in these conditions, but the 28–300mm is a small lens and I can easily hold it steady. As I've already mentioned, flexibility is the key and often a big lens is not the best for the job. It was still very difficult to keep everything steady and I would rather have shot with a much larger depth of field, but with the conditions as they were I just had to ensure that I got something.

After an hour of bobbing around among the walrus, I was itching to see something different. Looking around, I noticed several walrus swimming in the surf created by waves breaking over some rocks, so we headed over to take a look. Sure enough, when we got there we could see the walrus playing in the waves. In fact, they were body surfing them, their huge bulks riding the crests in front of us. With strong waves

**One of Andy's favourite walrus shots from his last trip to Svalbard**



© ANDY ROUSE

buffeting our boat, I raised the ISO to 2000 to compensate and started tracking individual walrus as they rode the waves. It's important to focus on one subject in situations like this, otherwise you end up getting nothing. Fortunately, we all got some good shots. This one is my favourite, and proof that no matter what the conditions, you can still get good shots if you are well prepared. And yes, I was a boy scout! **AP**



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# PHOTO INSIGHT

**Frans Lanting explains how he took this dramatic, graphic-looking image of sanderling on a Californian shoreline by shooting from a high viewpoint in bright sunlight**



## FRANS LANTING

One of the most accomplished wildlife photographers of our time, Frans has won numerous awards for his immersive style of working. He will discuss his favourite pictures and share his techniques for capturing dynamic nature images

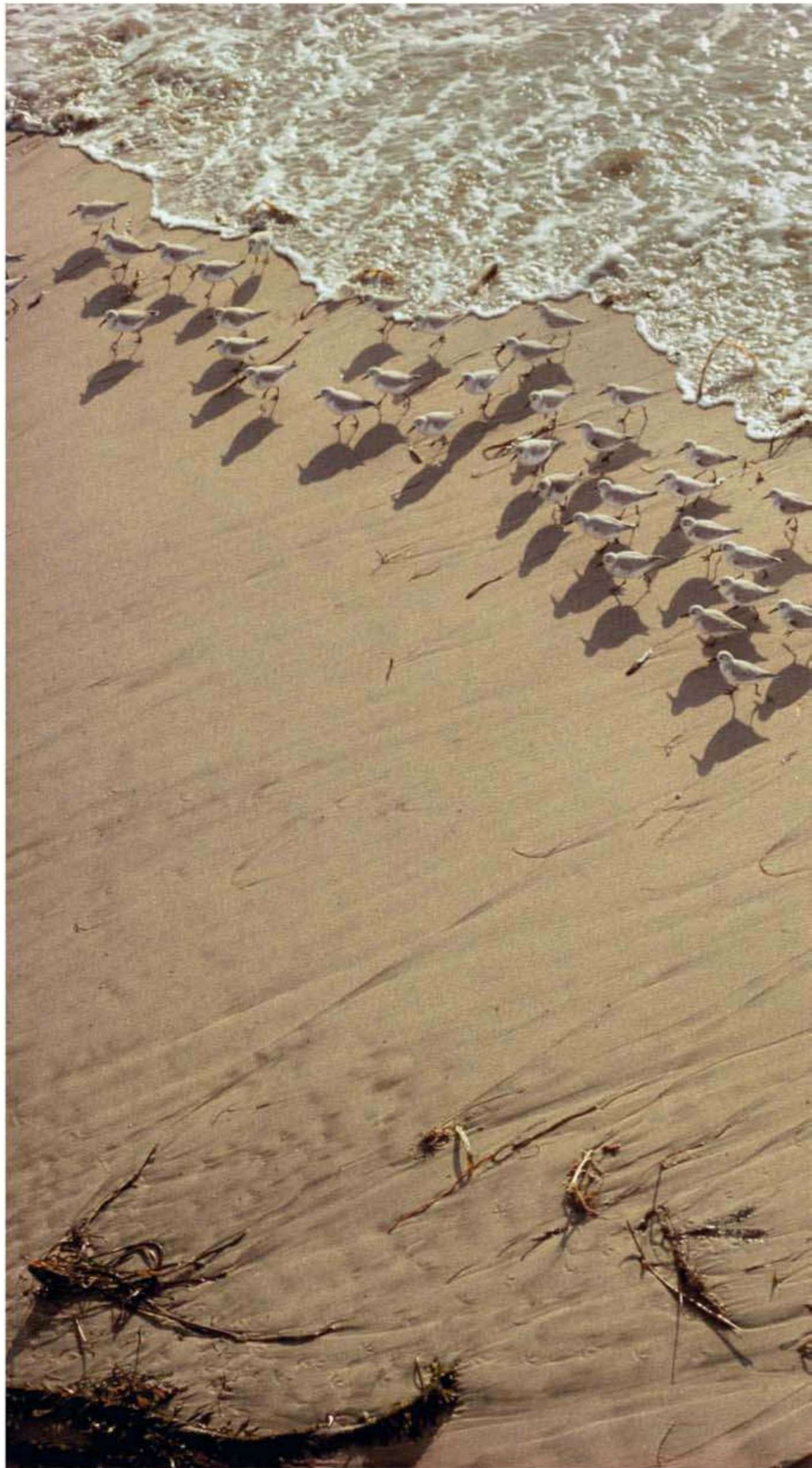
**WHEN** I moved from my native Holland to the coast of California in the USA 20 years ago, everything seemed different – but the sanderling were the same. I recognised the diminutive shore birds from beaches along the North Sea where they stop during journeys between the Arctic and Africa. The sanderling (*Calidris alba*) is a small wading bird. While they don't breed in the UK, they do pass through during spring and autumn on their way to breeding grounds in the Arctic. They can be found along many British coastlines, including mainland Scotland. In this instance, I photographed the sanderling along the tideline in Monterey Bay, California.

In the Americas the sanderling migrate between Alaska's North Slope and desert coasts in Peru, feeding at beaches along the way. These world travellers with their mind-boggling flight plans tickled my imagination. I decided to do a picture story about these birds. To do this I needed to learn more about the sanderling, such as their behaviour. The classic natural history story idea is something any photographer can do and you can try this approach anywhere – you don't have to travel halfway across the world.

I took this image many years ago. I'm afraid I can't recall the camera I used, but it was shot on film. In those days, as an itinerant wildlife photographer, I crawled after sanderling on Monterey Bay's beaches and practised my 'sleeping seal' approach, which meant flattening out motionless at the surf's edge with a towel around my neck to protect me from the elements and a sandbag for camera support. At the time, photography was a pure passion for me. Neither my knowledge nor my equipment was of professional quality, but time and enthusiasm were on my side.

I traversed the beaches until I found a group of sanderling I wanted to photograph. The first task is finding the birds; the next is deciding how to photograph them. If you have established a connection with the birds, this allows you to think about how you can be creative with your shots – to go beyond the obvious and create images that are a little more unusual.

I created this picture not from standing



on the beach, which is how many images of shorebirds are taken, but from a cliff-top vantage point, looking down on the birds. I crawled to the edge of the cliff and was lying flat on my stomach. I saw a little pocket beach below me – the sanderling were running back and forth with the waves.

You can never tell what the ultimate image is going to be until you put yourself in the zone and start shooting frames and then things start to come together

in your mind. You have to play with the components and see what works and what doesn't. An unforeseen bonus was the way the sun created shadows of the sanderling on the sand. This added an interesting doubling effect. It was a case of working with the shadows, the birds themselves and the shape of the tideline to find a way to bring all these elements together into a cohesive composition.

There are certain fundamental aspects of

To see more images by Frans Lanting or read his World View columns, visit [www.lanting.com](http://www.lanting.com)







© FRANS LANTING

composition, such as the power of diagonal lines, that are well known by photographers. In this instance, a diagonal slices directly across the frame, stretching from the top left corner to the bottom right-hand corner, neatly dividing the frame into two triangular sections. I don't deliberately think, 'There's a diagonal, so I must feature this in my composition,' but if it works as a natural part of the image I'll try to incorporate it into the design.

In a situation like this where there is a relatively fast-moving subject – the waves moving backwards and forwards and the birds that are also moving – I use a shutter speed that I know will keep the subjects crisp. In this case I used a shutter speed of around 1/500sec. I used a medium-range zoom lens so I could rapidly adjust the framing, and an aperture of f/8 to give me sufficient depth of field.

Photography is a creative process, but it

is also a very technical, disciplined craft. For me, this is what makes it interesting – the way it requires both technical precision and creative thinking. On this occasion the magic didn't last long – a big wave soon pushed the birds off and away. Since then I've encountered sanderling around the world, but never again from this unusual bird's-eye perspective. Some photographic moments are ephemeral and fleeting, but stay with you for ever. **AP**

**Frans Lanting**  
was talking to  
**Gemma Padley**



SOFTWARE USED **Adobe Photoshop CS5**SKILL LEVEL TIME TO COMPLETE  **Ten minutes**SYSTEM REQUIREMENTS **Windows or Mac**

# Silhouette image masks

Silhouettes are a great way to creatively display more abstract images of patterns, shapes and textures. **Richard Sibley** explains how to use this technique to make your own unique abstract image

**IN MY** archive I have many photographs that are difficult to display in print or on screen. Often these are pictures of neon lights, metallic reflections and autumn leaves on a woodland floor. Each of them was lit nicely enough to warrant me taking a photograph, yet while I like them, they can look a little odd when displayed in isolation and taken out of context.

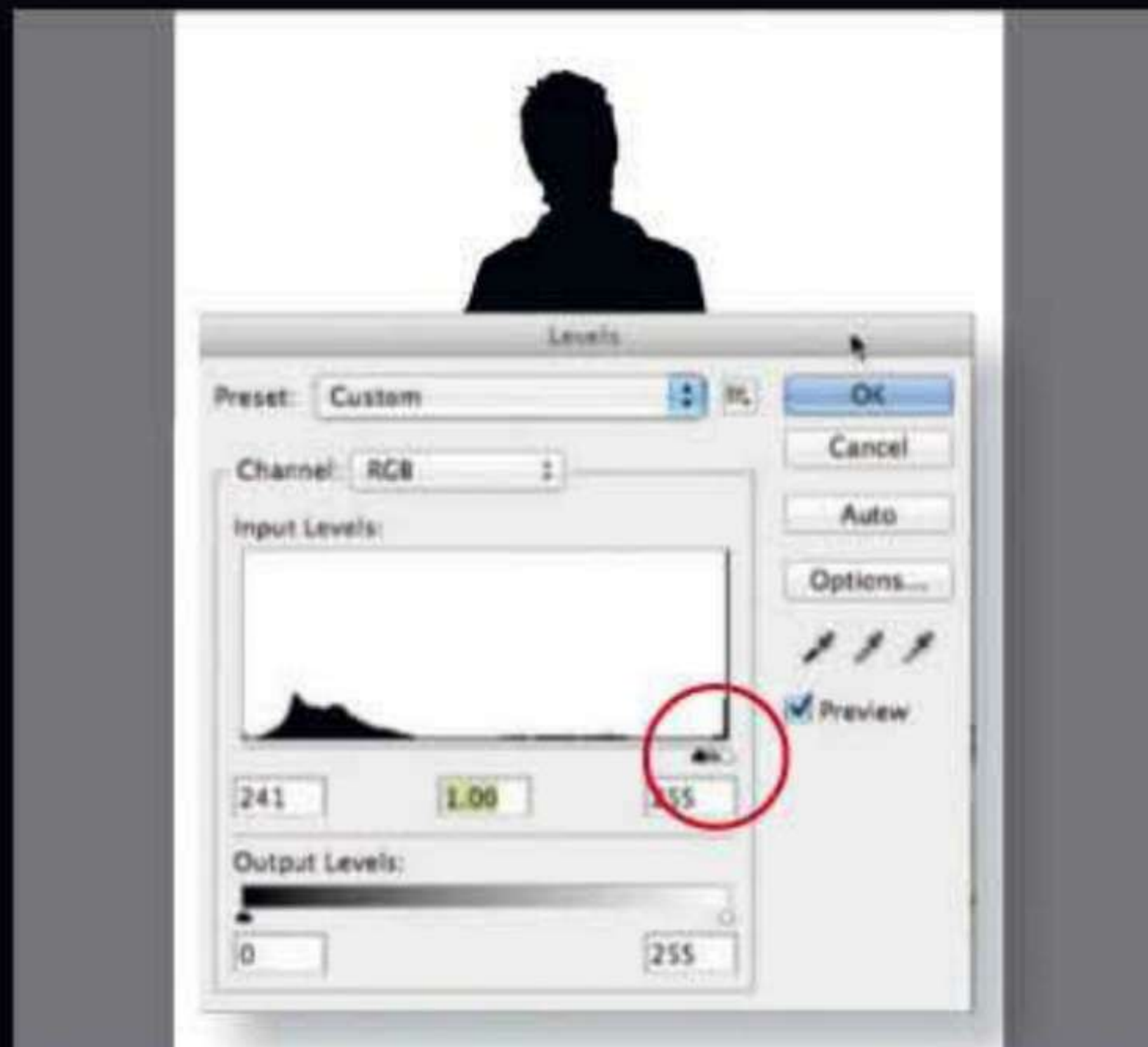
One way to show off such images is to put them within a silhouette of another object. The basic principle behind the technique is simple – just cut out the shape of a subject to create a silhouette, then fill it with an abstract image. If you imagine having a sheet of card with a shape cut out and then placing an image below, this is, in effect, what we are doing. After all, who says an image must be rectangular or square?

The technique here uses Adobe Photoshop, but the process will be very similar regardless of the editing software you are using. The resulting images are quite illustrative, and look striking when mounted and framed. If you have a selection of patterns, textures or other illustrative images, try combining them with silhouettes to produce a whole new look.





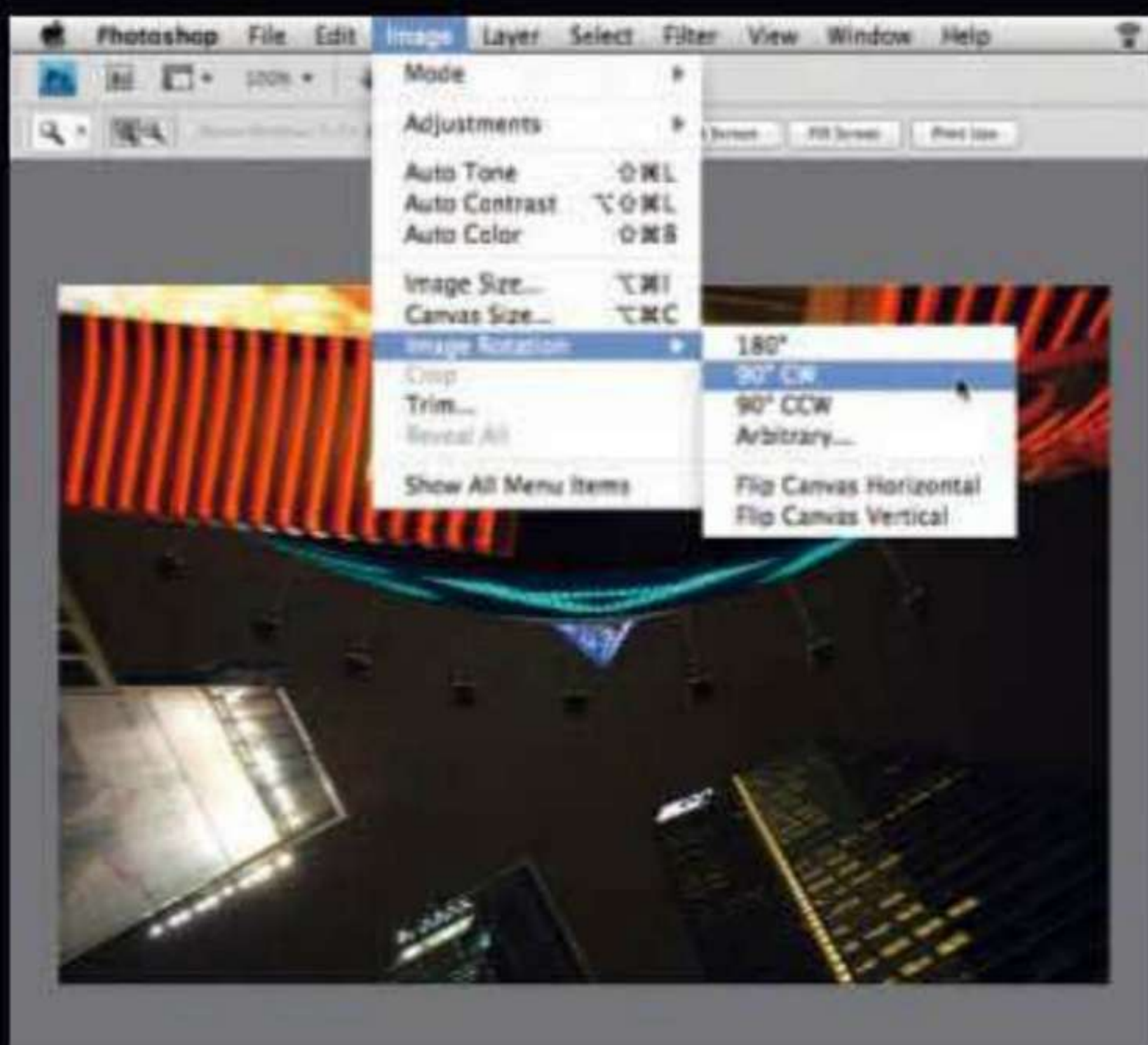
**1** The starting point is to find two images that you wish to use. One will be used to create the silhouette, while the other will be the image that fills the silhouette. Make sure the shape of the silhouette subject will be recognisable.



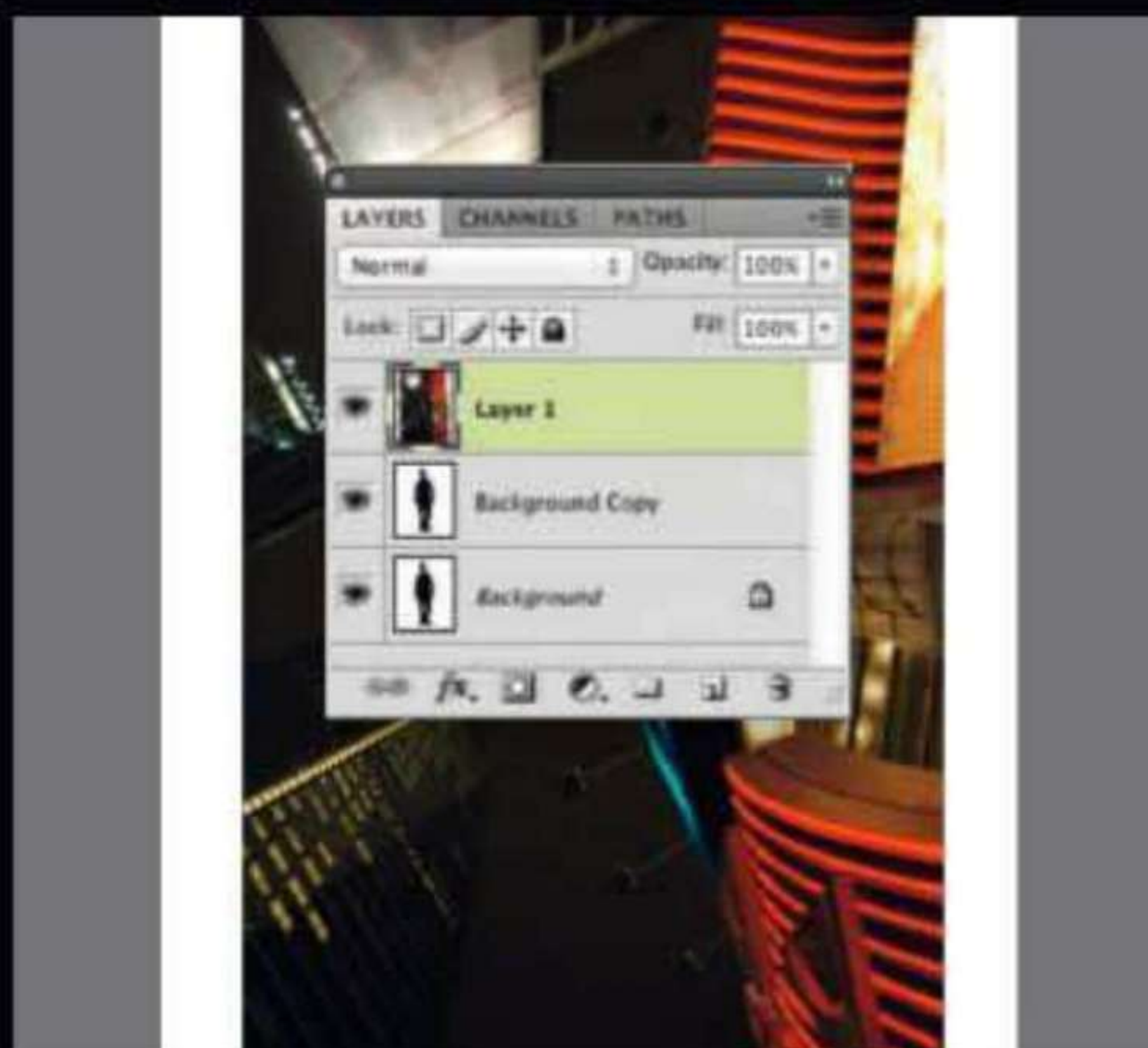
**2** For ease, I have chosen a portrait image with a white background. This is easy to turn into a silhouette by using the Levels tool. Push the shadows slider to the right until the subject is a complete silhouette. Push the highlight slider to the left to make sure the highlights are actually white.



**3** Duplicate this layer by selecting Layer>Duplicate Layer. This allows the image to become a fully editable layer.



**4** Now it is time to import your fill image. This may need rotating to fit the orientation of your silhouette. To do this, open the image file and select Image>Image Rotation, then select the appropriate degree of rotation.



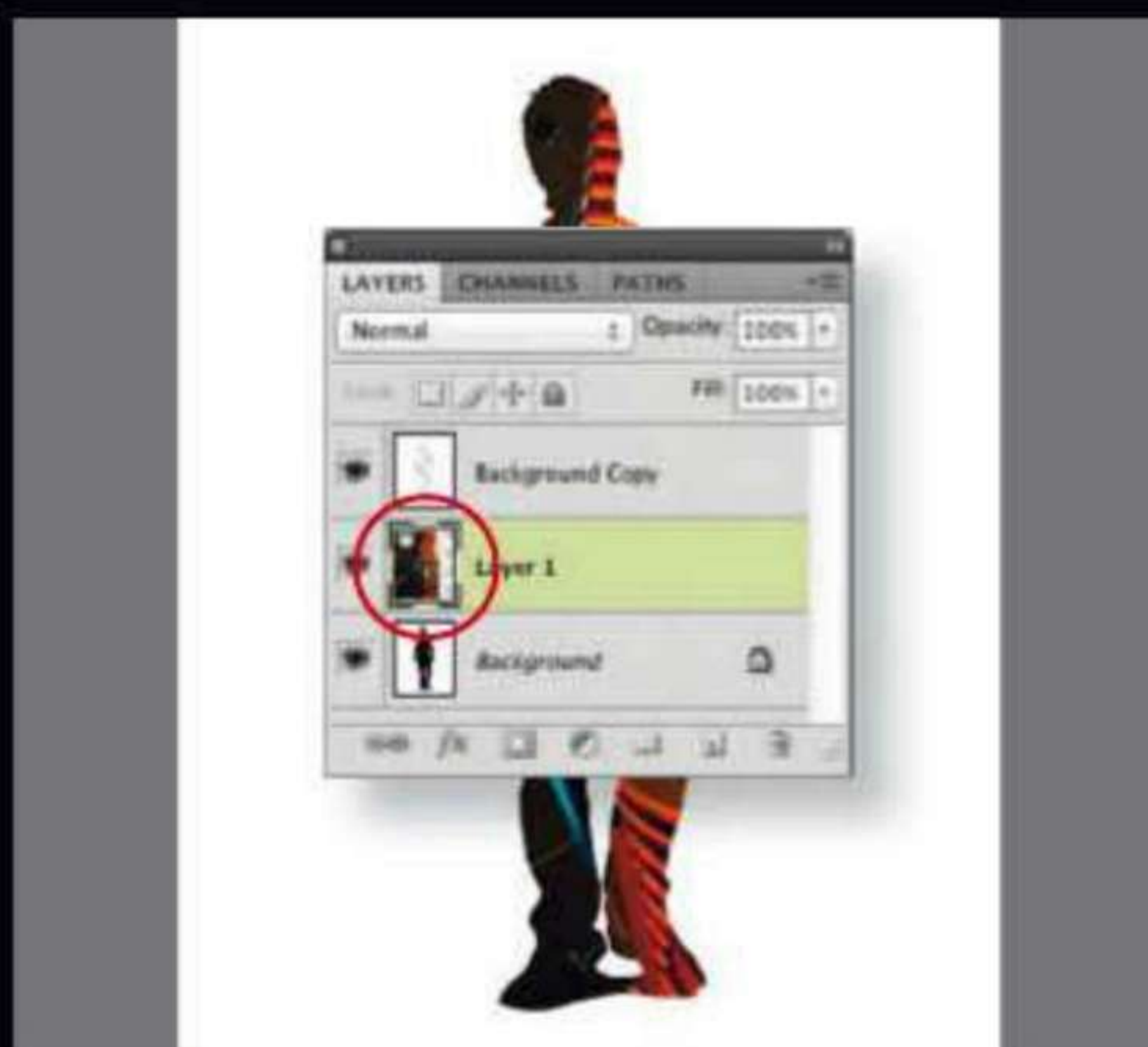
**5** Click Select>All and Edit>Copy on the fill image. Switch to the silhouette image and select Edit>Paste to place the fill image on a new layer on top of the silhouette.



**6** Change the blending mode of the fill layer to Lighten to fill the silhouette shape. Now the fill layer will only appear over the parts of the silhouette image that are blank.



**7** If your editing software doesn't have the Lighten option, move the fill layer to below the silhouette layer. Now click on the top silhouette layer and select all the silhouette using an automatic selection tool, such as Photoshop's Magic Wand. Then delete the selection (Edit>Clear) to show the fill layer below. Now go to Select>Deselect to remove the selection.



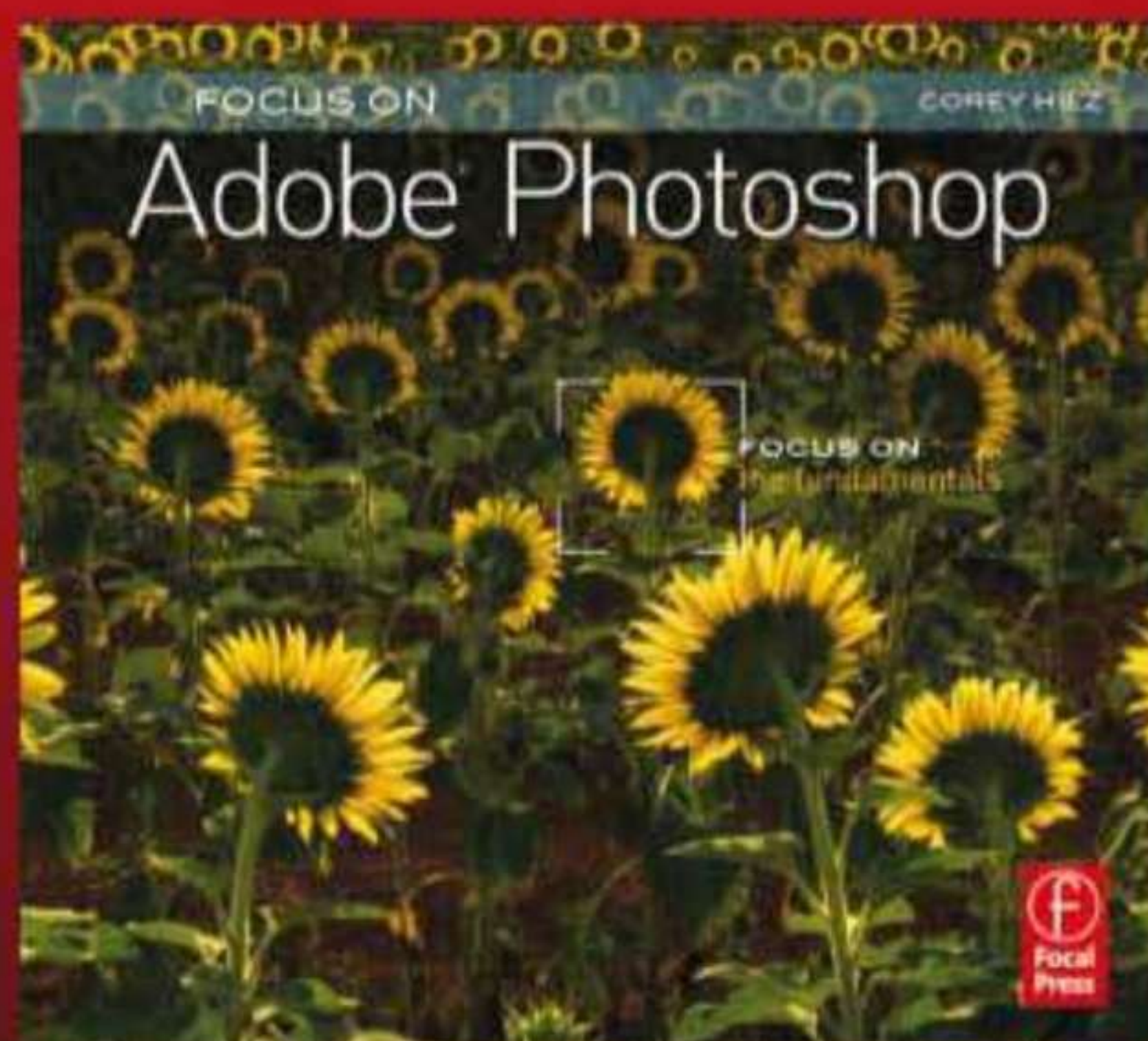
**8** The fill layer will be showing now, but it may need moving and resizing. To do this, select the fill layer, then go to Edit>Free Transform. This will allow the fill image to be moved or resized by dragging the corner points. Hold down the Shift key while resizing the image to maintain the aspect ratio, and when you are happy with the image click to confirm.



**9** When you are satisfied with the position of the fill image, simply flatten the layers (Layers>Flatten Image) and your image will be ready for printing.



# master your photography



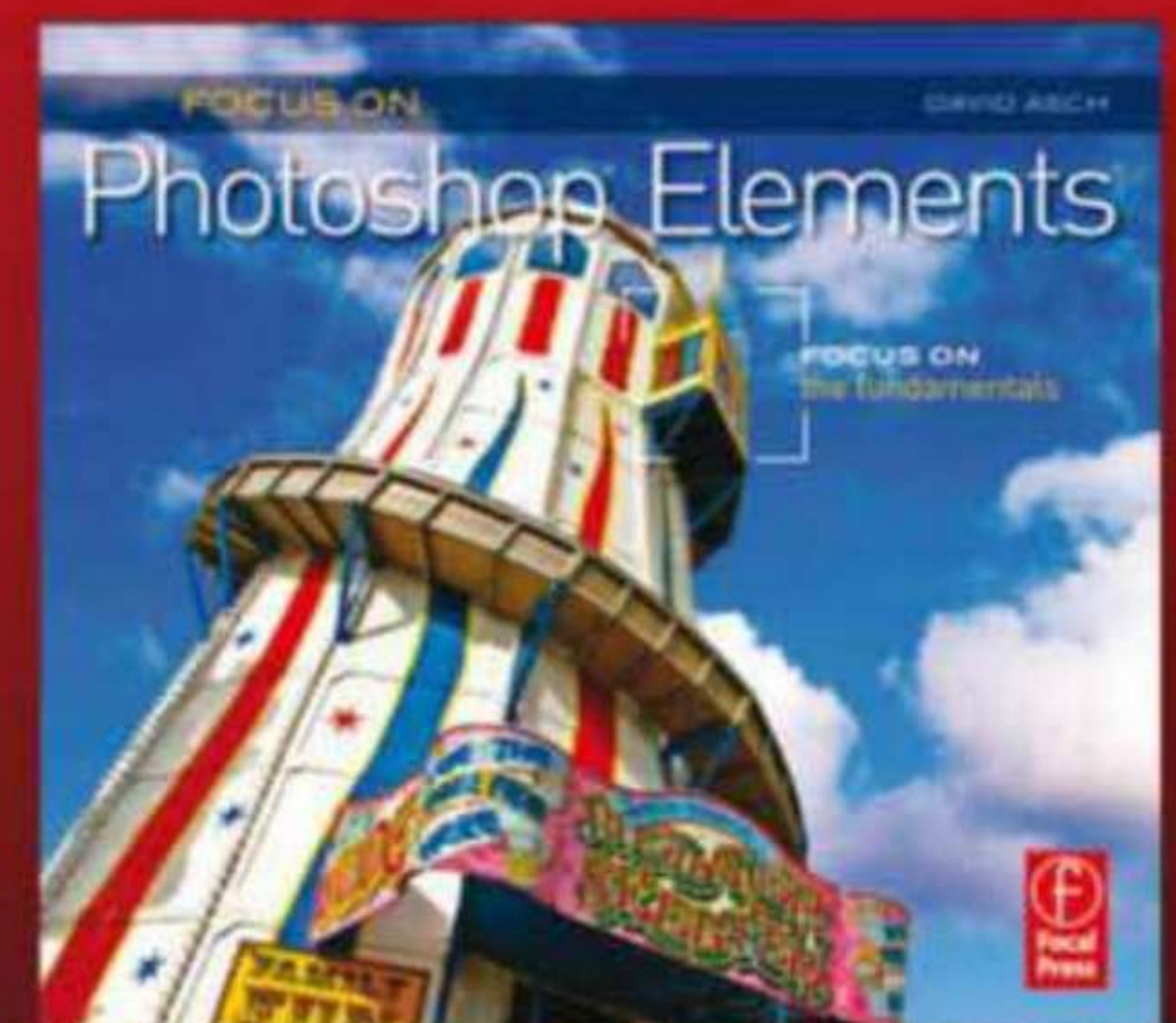
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# Chaos on the streets of London

Widespread rioting in early August across London and the UK will be etched in the country's psyche for many months and years to come. Press photographers **Jess Hurd** and **Lewis Whyld** recount their experiences

**THE LIFE** of a press photographer is certainly an unpredictable, turbulent one. From one day to the next, photojournalists often won't know what to expect when the call comes to cover a breaking news story. However, there is a vast difference between 'unpredictable' and downright 'unprecedented', and when photographers Jess Hurd and Lewis Whyld responded to calls to cover violence in Tottenham, north London, on the evening of Saturday 6 August, little did they know what would be in store.

'All we knew was that a police car had had its windows smashed and our instructions were to go and take a look,' says Lewis, who has worked as a freelance photographer for ten years and provides images for the Press Association. 'As with any breaking news assignment, you prepare as best you can but there was no indication at that stage of what would happen later in the night.'

The violence and looting that first broke out in Tottenham were sparked by the death of a man who was allegedly killed by police on the previous Thursday. Over the following days, riots and looting spread across the capital, taking in boroughs including Brixton, Hackney, Clapham Junction, Croydon and Ealing, and other UK cities including Manchester, Birmingham and Bristol. Many people around the country were affected – and some lost everything they owned. All they could do was watch as their houses went up in flames. Lives were lost and many were injured.

## CAMERAS STOLEN FROM PHOTOGRAPHERS

'When I arrived at the scene, I had my camera gear in a rucksack as I wasn't sure of the hostility of the situation,' says Lewis. 'I kept my camera in the bag until I had assessed the scene. I met another photographer who was taking pictures and he was dragged away by a mob and had his cameras smashed. He was left needing hospital treatment. I realised it wasn't safe to get my cameras out, so I moved away from this area.'

'I met two other photographers on the way and tried to tell them to put their cameras away, but they too were grabbed by the mob. The rioters, I think, were smashing the cameras to stop any

recording of what was going on. Whether it was because they didn't want their faces shown or they had something against the media I don't know, but it was possibly a combination of both – perhaps they felt the cameras represented authority [something they were rioting against]. I tried to get out of there before they realised that I too was part of the media. It was a tricky situation.'

After seeing all this happen within a few minutes of arriving, Lewis called fellow photographer Jess Hurd, who was on her way to the scene, to warn her and colleagues of the dangers. 'Jess posted a message alert on a message board used by press photographers to inform other photographers of the situation,' says Lewis. 'We kept in contact with each other to try to stay safe.'

Once Lewis met up with Jess and a few other photographers, they tried to stick together where possible believing that 'a few pairs of eyes would be better than one'.

'Until you've established what the atmosphere is like, it's best to look like the average Joe in the street,' explains Jess, who has worked as a photographer for more than 15 years and provides images for independent photographic library Report Digital. 'Some photographers were using smaller cameras that were less obvious. You want to be as low

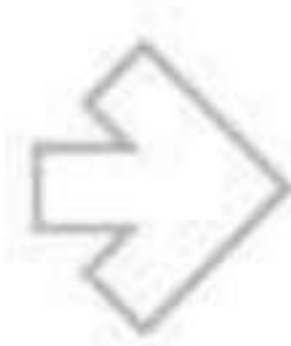
**Firefighters. Riots in Tottenham, north London**

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profile as possible and move with the fluidity of the situation. We were very wary so we stuck together.'

### THE SCENE

Upon arriving at the scene, the photographers were faced with an increasingly volatile situation. The atmosphere was tense and unpredictable. 'Buildings were being set alight by rioters and there was a complete disregard for the safety of those living above. There was a breakdown in law and order. Looters were stealing whatever they wanted and putting peoples' lives at risk,' says Lewis.

'We didn't anticipate the scale of the situation,' Jess adds. 'I've been in volatile situations before, but this was particularly tense. Initially, the police were directing us into side streets, which we knew were unsafe. We wanted to stay on the main road. But after a while, the police gave us good access – they were more concerned with how to manage the situation than with fielding the press. As long as we stayed a good few yards from the police line they were generally OK with us being there.'

In an article Jess wrote for the Dart Centre for Journalism and Trauma, she offered additional insight. 'It was clear that we had little to no friends here,' she wrote. 'We took helmets as protection but decided against stab vests. We felt movement and speed would be more of an advantage, and it would be safer to keep a good distance from the most agitated groups.' (To read Jess's full article, visit <http://dartcenter.org/content/photographers-trapped-between-bricks-and-batons>.)

© LEWIS WHILD/PRESS ASSOCIATION IMAGES



### PHOTOGRAPHER SAFETY

Neither Jess nor Lewis is a stranger to covering conflict. Jess was in Egypt during the revolution earlier this year with video journalist Jason Parkinson, and Lewis also photographed the violence there. Both Jess and Lewis stress that safety is of the utmost importance. 'There may be great pictures to be had, but you have to make sure the scene is safe before you start photographing,' Lewis explains. 'You have to assess the level of hostility as soon as you arrive. If you don't take these precautions you could end up without any pictures, kit or, worse, be seriously injured. Even if you've taken great pictures, if your camera is destroyed you won't have those pictures anyway.'

Jess makes a similar point: 'There is a lot going on – blazing fires, police charges and missiles being hurled through the air – so you have to make sure you and your colleagues are as safe as you can be. It's no good coming out with a great picture if your colleague is being killed. It's a case of assessing the danger, but getting the picture at the same time.'

### CAMERAS AND LENSES

Lewis initially took pictures on his smart phone and was able to send these directly to his news agency via the internet connection

## NUJ AND PHOTOGRAPHERS' RIGHTS

This advice was posted on the NUJ website after the riots.

'The National Union of Journalists condemns politicians' calls for news-gathered images and video to be used as police evidence and calls on journalists to ensure that the police use the proper procedures if they wish to see material, which hasn't been broadcast, of the events surrounding the riots and social unrest across the country over the last week...

'It is important we do not allow the police to use journalists as information gatherers for their purposes. Such a move places all journalists at greater risk when covering public order issues and stops sources coming forward.'

'Covering protests, nationally and internationally, is already difficult and often dangerous for journalists. The danger increases if the images and video gathered while reporting events is used by the state. With many accounts of injuries and equipment damage already reported, the calls from politicians to hand over press material will only increase the risks.'

'Under the Police and Criminal Evidence Act 1984 (PACE), a journalist is entitled not to voluntarily hand over material that the police request and can require the police to seek a court order from a judge.'

More details at [www.nuj.org.uk/innerPagenuj.html?docid=2208](http://www.nuj.org.uk/innerPagenuj.html?docid=2208).

on his phone. While not ideal quality, it meant he could file pictures immediately. This was also safer than getting out his DSLR in daylight. 'I hid memory cards on my person, such as in my shoe, so that I'd still have the pictures even if I was attacked and lost my camera gear,' he recounts. 'I ended up with a blister on my toe where the memory card had rubbed the skin! Thankfully, that was my worst injury.'

As the light faded, it was easier for the photographers to use their DSLR cameras as they couldn't be seen so easily. Flash was a definite 'no-go' as it would draw attention. Both Jess and Lewis used two camera bodies, each with 16–35mm and 70–200mm lenses. Lewis used two Canon EOS-1D Mark IV DSLRs, while Jess worked with a Canon EOS-1D Mark IV and a Canon EOS-1D Mark III.

Aside from the obvious dangers, the lack of light and the contrast between the bright fires and darker surroundings made for challenging shooting conditions. 'I mostly set my camera settings manually,' says Lewis. 'It was tricky trying to meter for the scene as the buildings were burning bright and the people in front of them were backlit. I used my aperture wide open at f/2.8 and tried to keep shutter speeds reasonably fast.'

'I controlled my exposure by changing





Riot police form a line in Tottenham, north London

the ISO speed. I used ISO 6400 for much of the night. While these ISO speeds were available a few years ago, the quality [wasn't good enough for professional use]. The technology has advanced in such a way that photographers can produce pictures that wouldn't have been possible in these lighting conditions before.'

### TELLING THE STORY

Amid the chaos, the photographers still had to capture images that would show the action as it unfolded. Issues of composition applied if meaningful shots were to be created. 'You've got the drama already, so you're looking for silhouettes, perhaps,' says Jess, 'and a range of shots that tell the story from different sides – from the perspective of the emergency services, the rioters, the police and so on. We were covering this event for many hours, so we could be quite creative.'

### CAUGHT IN THE MIDDLE

A key challenge for the photographers was to decide where they should position themselves and how best to negotiate moving around the scene. 'There was a lot of anger on the part of the rioters, so it would have been increasingly difficult to stay on that side of the line,' explains Jess. 'Often



© JESS HURD/REPORTDIGITAL.CO.UK



© LEWIS WHILD/PRESS ASSOCIATION IMAGES

we didn't have any choice but to go behind the police line, which was unfortunate – a neutral position would have been better in terms of reporting what was happening, but it was too dangerous [being in the middle].'

However, it wasn't necessarily safe behind the police lines, either. 'Being behind the police lines opens up new dangers,' Jess wrote in her article. 'The missiles meant for the police miss their targets and you are next in line. You are also in direct view of the rioters and can be seen by them to be working with the police; you become a greater target and the need for solid cover becomes a serious priority.'

### THE POLICE AND PHOTOGRAPHERS' IMAGES

One interesting issue that occurred following the riots (in regard to photographers' images) was whether journalists could be

forced to hand their images over to the police to be used as evidence. The National Union of Journalists (NUJ) believes that if photographers hand their images over to the police, they could be seen to be working with the authorities, which may compromise photographers' safety (see box-out left).

'The advice from the NUJ is to refuse to hand over images,' says Jess. 'The idea that the police need photographers' images for evidence is mistaken.'

Lewis's comments echo this: 'We shouldn't automatically send our pictures to the police. The police have CCTV footage that they can use as evidence. The irony is that where the rioters were beating up photographers to destroy images that they thought would be used as evidence, they were being filmed on CCTV or by police cameras! They were targeting the wrong people. The media were just trying to report what was going on.' **AP**

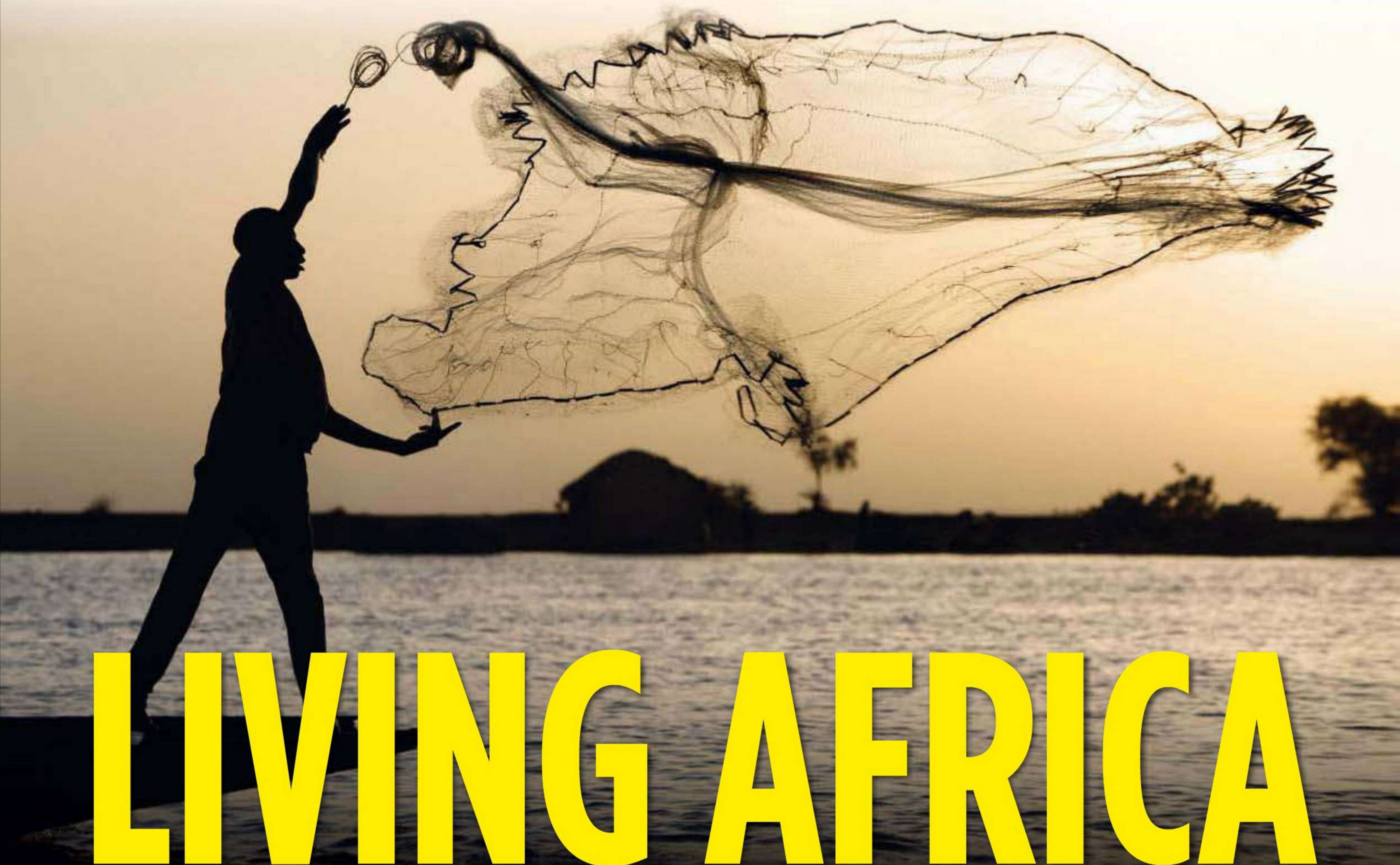
**Top: Riots in Tottenham, north London. Riot police clash with hundreds of rioters**

**Above: A rioter throws a burning wooden plank at police in Tottenham, north London**



# PHOTOGRAPHIC SEMINAR SERIES

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 OF THE YEAR  
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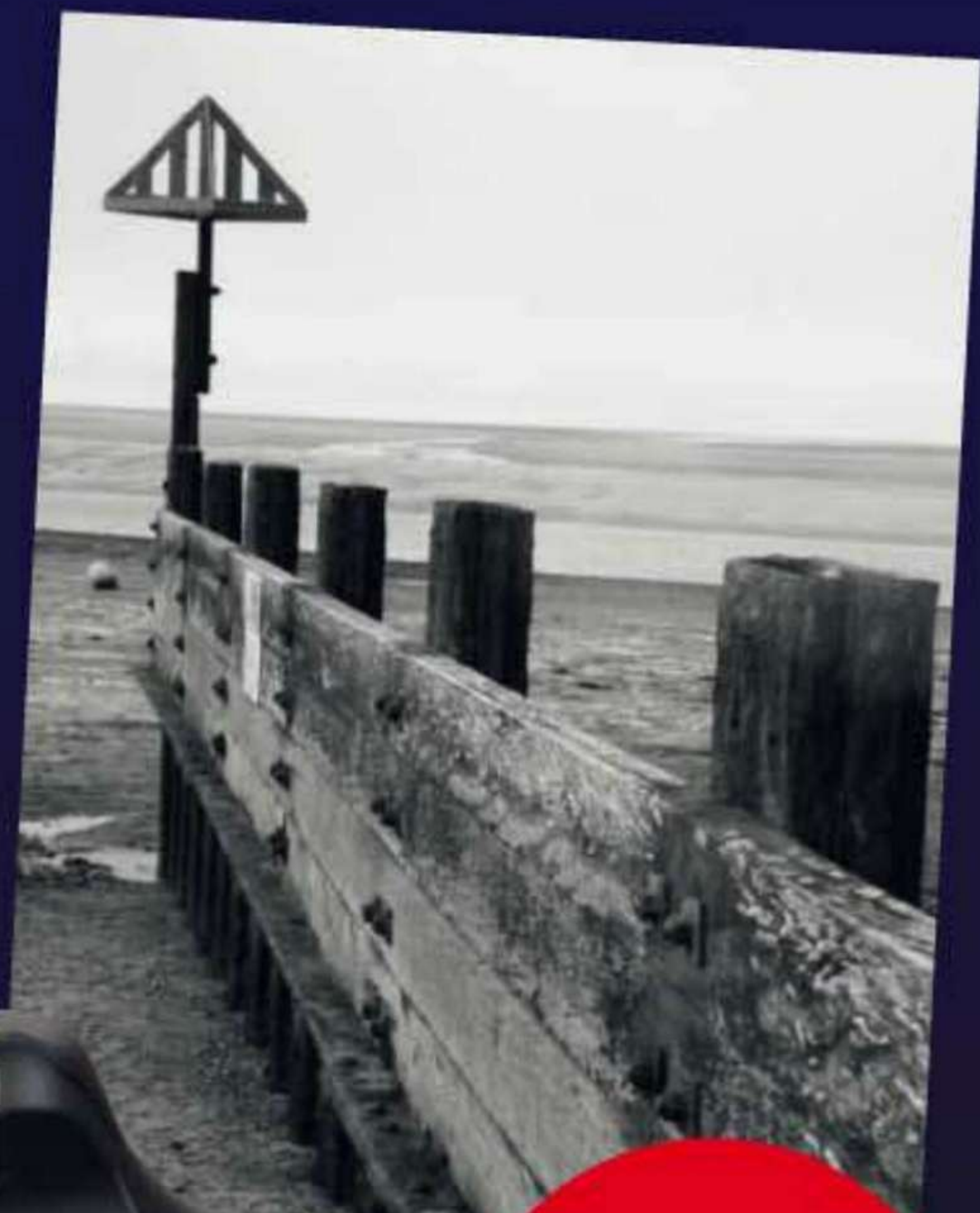
We have reached the penultimate round of this year's Amateur Photographer of the Year competition, sponsored by Canon. Over the past few months we have seen some fantastic images and been inspired by the creativity and skill of AP readers. Thanks to everyone who has entered so far. The good news is that there are still two rounds remaining and thousands of pounds' worth of fantastic Canon prizes still to be won, including the overall prize of £5,000-worth of Canon camera equipment.

This month's theme is the oldest in photography: Black & white. You can photograph any subject you like, whether this be a landscape, portrait or street scene to name just a few, but try to think beyond the obvious and choose subjects that will look eye-catching when the colour has been removed. Careful composition and exposure are as crucial as ever. Try to switch your photographic eye to 'seeing' and 'thinking' in black & white – in other words, think about how your image will look in black & white when you are composing in the viewfinder, rather than as an afterthought. Images that interpret the brief in an innovative way and are technically excellent will catch the judges' attention.

The winner of round nine will receive a Canon EOS 600D with Canon EF-S 18-55mm f/3.5-5.6 IS II and EF-S 55-250mm f/4-5.6 IS II lenses and a PIXMA MG3150 All-In-One printer worth a total of £1,068. The closing date for round nine is 28 October 2011. The top three

winners will each receive a fantastic Canon camera and the top 30 highest scoring images will be published in AP 26 November. The scores from the top 50 images will be posted on our website.

Information explaining how to enter can be found on our website (see the link at the bottom of this page). Remember to use your full name as the file name and don't forget to paste the disclaimer into the body of your email if you are sending your entry to us electronically. Please include a sentence explaining where and how you took your image, plus the camera and lens used. Most importantly, don't forget to include a telephone number and your postal address so we can contact you if you win.



GERMA PADLEY



How to enter via email For full details of how to enter via email and terms and conditions visit [www.amateurphotographer.co.uk/apoy11](http://www.amateurphotographer.co.uk/apoy11)



In association with Canon

Canon

Round nine

# BLACK & WHITE

**APOY  
2011**

There is huge amount of scope in this month's theme: Black & white. From emotive, timeless portraits to evocative landscapes, dramatic abstracts and gritty street scenes, the choice of subject is limited only by your imagination. We're leaving the subject choice to you, but bear in mind that not all subjects translate

effectively to black & white. In today's digital photographic age it is easier and quicker than ever to convert files from colour to black & white. But this shouldn't mean a lack of thought and consideration when composing your images – quite the opposite is true, in fact. Consequently, subject choice and the way you photograph your chosen subject are extremely important. Visualisation will be key. Equally important is the way your subject is lit. Are you planning to use available light or do you intend to devise your own lighting set-up? While many photographers will choose to shoot digitally, we will also accept images shot on film. And don't miss next week's issue with a 24-page advanced guide to black & white photography, which should help get your creative juices flowing.

## PLAN YOUR APOY 2011 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry for each round, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Shooting trees	Trees, forests and woodlands	5 Feb	25 Feb	26 Mar
Inside a building	Architecture (urban or rural)	5 Mar	25 Mar	30 Apr
Streets and walkways	Street photography	2 Apr	28 Apr	28 May
Macro in nature	Photographing nature up close	7 May	27 May	25 Jun
Creative wildlife	UK and foreign wildlife	4 Jun	24 Jun	30 Jul
People at home	Portraiture (posed or unposed)	2 Jul	29 Jul	27 Aug
Away from home	Travel photography	6 Aug	26 Aug	24 Sep
Shooting skies	Skies during the day or night	3 Sep	30 Sep	29 Oct
Black & white	Monochrome (any subject)	1 Oct	28 Oct	26 Nov
Shooting at night	Night and low-light photography	5 Nov	25 Nov	24 Dec

## WHY NOT TRY...

Here are some tips and suggestions to help you get started

SEE OPPOSITE  
PAGE FOR  
DETAILS ABOUT  
HOW TO ENTER



GEMMA PADLEY

### TEXTURE AND PATTERN

When colour is removed, a scene can look very flat if there isn't anything of interest in the frame. Since you can't rely on bold colours to make your picture look dramatic, you'll need to think of other ways to generate impact. One way to do this is to incorporate texture and pattern into your image. You could try photographing early morning light raking across a landscape or shoot in contrasty lighting conditions to reveal textures in a wizened face. If you are feeling particularly adventurous you could embrace a more direct, abstract approach and seek out bold shapes and leading lines, geometric lines and unusual viewpoints that lend a graphic feel.

### VISUALISATION AND COMPOSITION

It may be an obvious statement, but the world around is in colour, and when it comes to shooting in black & white it is necessary to change tack and see in tones rather than different shades of colour. Black & white is another way of interpreting what we see in front of us and the key to producing great images is to think about how colour translates into tone. Think about the range of tones in the scene in front of you and the proportion of shadows and highlights, and how these work within the frame. The main subject should draw the viewer's eye immediately, so pay careful attention to how this is rendered in black & white.



GEMMA PADLEY



MAT GALLAGHER

### TONING

Just because you are producing an image devoid of colour doesn't mean you have to stick rigidly to black & white. You could try toning your image, perhaps using a sepia tone to make your image look old-fashioned and nostalgic or create a split-tone image by adding different degrees of blue to the shadows. Try experimenting with adding and subtracting different amounts of yellow and red to see what effect this has on your image.



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## 1st prize

The winner of round nine will receive Canon's 18-million-pixel EOS 600D with Canon EF-S 18-55mm f/3.5-5.6 IS II and Canon EF-S 55-250mm f/4-5.6 IS II lenses worth a total of £999. The EOS 600D offers full HD 1080p video recording, up to 3.7fps continuous shooting and a 3in, 1.04-million-dot vari-angle LCD screen. An ISO range of 100-6400, expandable to 12,800, enables high-quality handheld shooting in low-light conditions without the need for flash. The first-placed prize winner will also receive a stylish Canon PIXMA MG3150 all-in-one printer with Auto Duplex Print and Wi-Fi worth £69.



**WORTH  
£638**

RRP

## 2nd prize

The second-placed winner will receive Canon's PowerShot G12 worth £539. The PowerShot G12 gives exceptional images with its HS System and a premium Canon wideangle lens. Full manual mode, raw, front dial and optional lens filter adapter allow professional levels of control. The second-placed winner will also receive a SELPHY CP800 printer in white worth £99. With a design that fits into any home, the SELPHY CP800 is the convenient way to create lasting prints from your digital photos.



**WORTH  
£298**

RRP

## 3rd prize

Our third-placed winner will receive Canon's PowerShot SX150 IS worth £199. The 14.1-million-pixel PowerShot SX150 IS with a 12x optical zoom allows you to take beautiful photos and HD movies. From smart auto to full manual control, you can easily adapt it to any skill level. The third-placed winner will also receive a SELPHY CP800 printer in black worth £99.

# Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:  
**Black & white, Amateur Photographer, IPC Media,  
Blue Fin Building, 110 Southwark Street, London SE1 0SU**

**CLOSING DATE 28 OCTOBER 2011**

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms First name

Surname

Address

Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable)

Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine ☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us. ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted ☐ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column ☐

**RULES** 1. ENTRANTS MAY SUBMIT ONLY ONE PHOTOGRAPH PER MONTH, AS AN SRGB JPEG FILE THAT IS 2,700-3,000 PIXELS ALONG ITS LONGEST DIMENSION, AN UNMOUNTED PRINT (MAX SIZE 210X297MM) OR SLIDE (NO GLASS MOUNTS PLEASE), IN COLOUR OR BLACK & WHITE. 2. THE ENTRANT'S NAME, ADDRESS AND DAYTIME PHONE NUMBER MUST BE ATTACHED TO THE SLIDE MOUNT OR THE BACK OF THE PRINT. 3. YOU MAY ONLY SUBMIT DIGITAL FILES BY EMAIL (NO CDS/DVDS). WHEN SUBMITTING A DIGITAL FILE, THE FILE NAME OF YOUR IMAGE MUST BE YOUR FIRST NAME AND SURNAME, THE SUBJECT LINE OF YOUR EMAIL MESSAGE MUST STATE THE ROUND NAME AND YOUR NAME ONCE AGAIN, AND THE BODY COPY OF YOUR EMAIL MUST INCLUDE YOUR NAME, ADDRESS, DAYTIME TELEPHONE NUMBER, THE CAMERA MODEL, LENS AND EXPOSURE DETAILS. 4. 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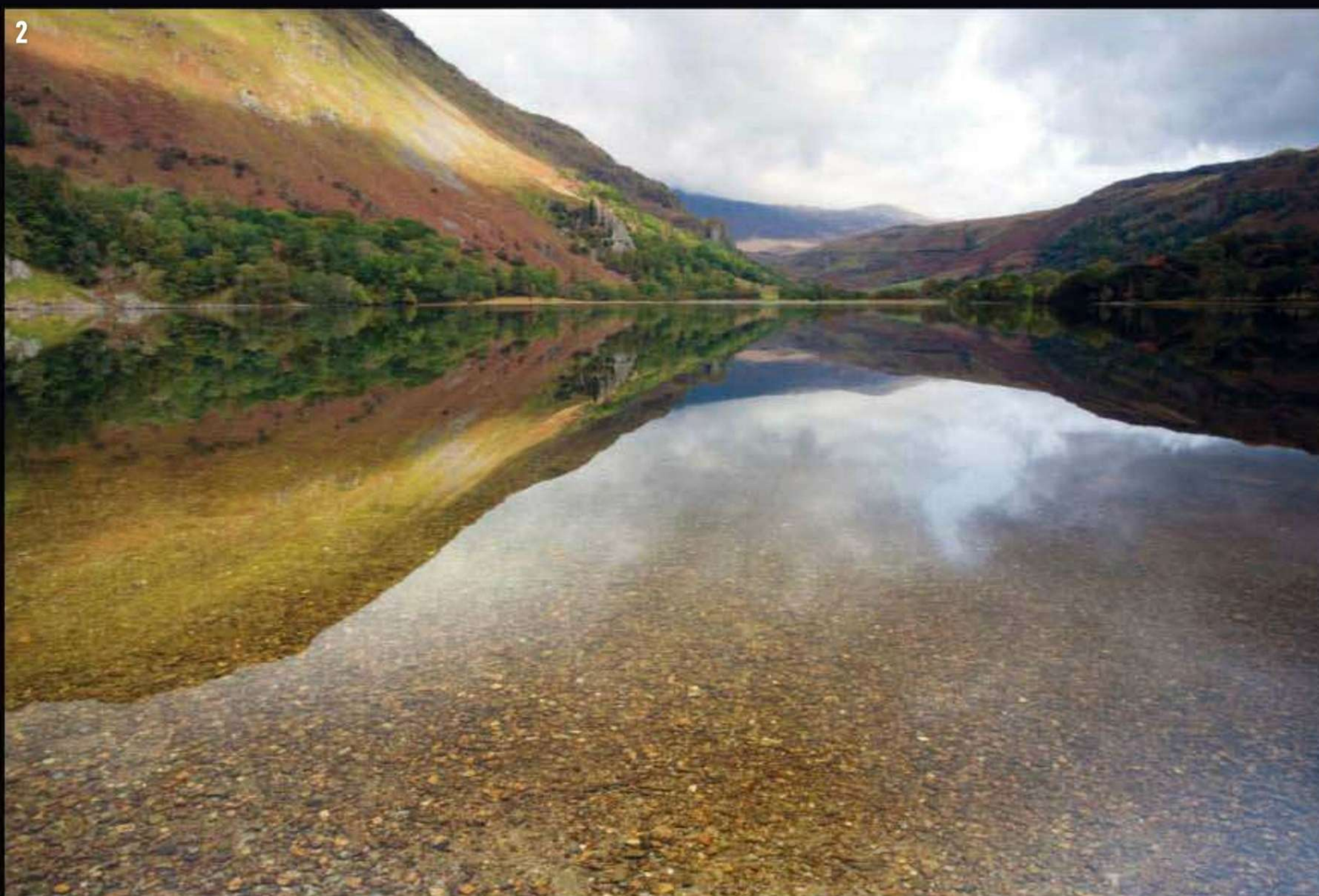




AP publishes more reader photographs than any other photography magazine

# ReaderSpotlight

2



3



## Jan Allen Berkshire

Jan began taking what she terms 'happy snappies' around ten years ago while out walking. Her interest in photography soon grew, as she started taking macro shots of flowers and then went on a course to learn how to use the manual settings of her camera. Jan's husband, who is also a keen photographer, liked landscapes, so he and Jan attended a workshop with Andrew Kime – and she was smitten. 'Nothing matches the joy of an early morning, watching the sun come up, and bringing back the experience in an image,' she says.

### Reflections

1 The unusual warm light gives this landscape image the appearance of an oil painting

Canon EOS 5D Mark II, 17-30mm, 0.4sec at f/16, ISO 100, ND grad, polariser, tripod, flash, remote

### Lakes

2 The reflections of the clouds act as a striking frame for the edge of Lake Gwynant in Snowdonia

Canon EOS 5D Mark II, 17-30mm, 0.5sec at f/16, ISO 100, ND grad, polariser, warming filter, flash, tripod

### Capel Curig

3 The colours of this image project a feeling of serenity into the rocks and still water

Canon EOS 5D Mark II, 17-30mm, 1/15sec at f/18, ISO 100, ND grad, polariser, tripod, flash, remote

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## How to submit images to Reader Spotlight

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight)





## Simon Morris

### Glamorgan

Simon was featured in our *Spotlight* pages earlier this year (AP 12 February). He is still heavily interested in travel and adventure photography, and enjoys taking images in exotic locations throughout Asia, particularly India. Simon has just returned from a second trip to southern China, which is a location he has grown fond of. He says that his work is influenced by art, music and even dreams.

### The Sage

**1** The colours and textures of this shot perfectly frame the man, who seems to hold the knowledge of the world behind his eyes  
Fujifilm FinePix S5 Pro, 28-70mm, 1/200sec at f/2.8, ISO 320

### The Tribesman

**2** The ruffles of the turban, the wisps of the beard, the veins on his hand – all of these elements beg to be photographed  
Fujifilm FinePix S5 Pro, 28-70mm, 1/60sec at f/5.6, ISO 200

### How Little We Need

**3** The vivid colours emphasise the character of this scene, where life is lived out on the streets of India  
Fujifilm FinePix S5 Pro, 28-70mm, 1/60sec at f/8, ISO 200

### The Barbers

**4** Simon describes this image of two barbers taking a break from work as a typical street scene from India  
Fujifilm FinePix S5 Pro, 28-70mm, 1/125sec at f/8, ISO 200





3



4





1



2



**EDITOR'S  
CHOICE**

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## David Miles Kent

David's primary interest lies in wildlife photography and he is keen to observe and document some of the species that future generations may no longer be able to see. He enjoys shooting wildlife in all its forms, but has a particular fondness for the tigers of India and owls in the UK. In the future, he hopes to concentrate on photographing birds in flight and improve his technique in the process.

This is a very neat barn owl picture, with the bird cleverly framed by an opening in the tree that echoes the shape and colour of the bird itself. It's all rather beautiful – *Damien Demolder, Editor*

### Blue and gold macaw

**1 The extraordinary plumage of this bird is complemented nicely by the background**

Canon EOS 50D, 70-200mm,  
1/4000sec at f/2.8, ISO 100

### Barn owl

**2 The feathers and tree bark work well to create an image about texture and colour**

Canon EOS 50D, 70-200mm,  
1/320sec at f/2.8, ISO 1000

### Tiger cub

**3 The placement of the tiger on the far right gives this image a striking yet simple composition**

Canon EOS 50D, 100-400mm,  
1/1000sec at f/5.6, ISO 1600

3





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Photo courtesy of Richard Kilpatrick



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Amateur Photographer's...

## ICONS OF PHOTOGRAPHY

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# Frank Meadow Sutcliffe (1853-1941)

**Frank Meadow Sutcliffe** was a pioneer of photography as an art form and his studies of 19th century Whitby beautifully capture an earlier way of life, writes **David Clark**

**ALTHOUGH** the majority of Frank Sutcliffe's photographs were made in or around the small North Yorkshire town of Whitby, he achieved an international reputation in his lifetime and is now regarded as one of the masters of late 19th and early 20th century photography.

Sutcliffe was both artistically and technically accomplished, and worked within

the limitations of photography at the time to produce images of lasting value. Despite that, he never achieved great wealth and remained a working portrait photographer throughout his professional life. The atmospheric studies of Whitby and its inhabitants for which he is now remembered were mainly done for his own enjoyment.

As the eldest son of the successful

watercolour artist Thomas Sutcliffe, Frank spent much of his early life surrounded by artworks and had early ambitions to be a painter. Due to his father's illness, however, Sutcliffe's education was cut short and at the age of 14 he was sent to work as a clerk at Tetley's Brewery. After 18 months, his father recovered and Sutcliffe returned home where he formed an interest in photography.

His first camera, bought for him in 1869, was a huge mahogany stand camera that, when extended fully, was 3ft (1m) long and used 15x12in glass plates. Sutcliffe used the wet-collodion process, which required that the plate was exposed and developed before the light-sensitive coating had dried. It was a complicated and awkward process, but he soon produced good results with it.

After Thomas's premature death in 1871, the 18-year-old Frank took on the wage-earning responsibility as the head of the household to provide for his seven younger siblings. He got his first commission the following year when Francis Frith paid him to photograph abbeys and castles in Yorkshire. These images formed part of Frith's project to photograph all the towns, villages and landmarks in the UK, and were to be mass-produced and sold as 'local views'.

However, commissions such as Frith's brought in little money and Frank decided to set up a portrait photography studio. Believing that more money was to be made in the prosperous south of England, Sutcliffe moved to Tunbridge Wells in Kent and set up a studio there. Unfortunately, it was a financial disaster and he returned to Whitby the following year.

Sutcliffe started a new studio in considerably humbler circumstances and his studio was part of a jet workshop that was both hot and noisy. Nevertheless, the studio thrived and during the holiday season he and his wife would regularly finish the day's work by mounting prints until 2am.

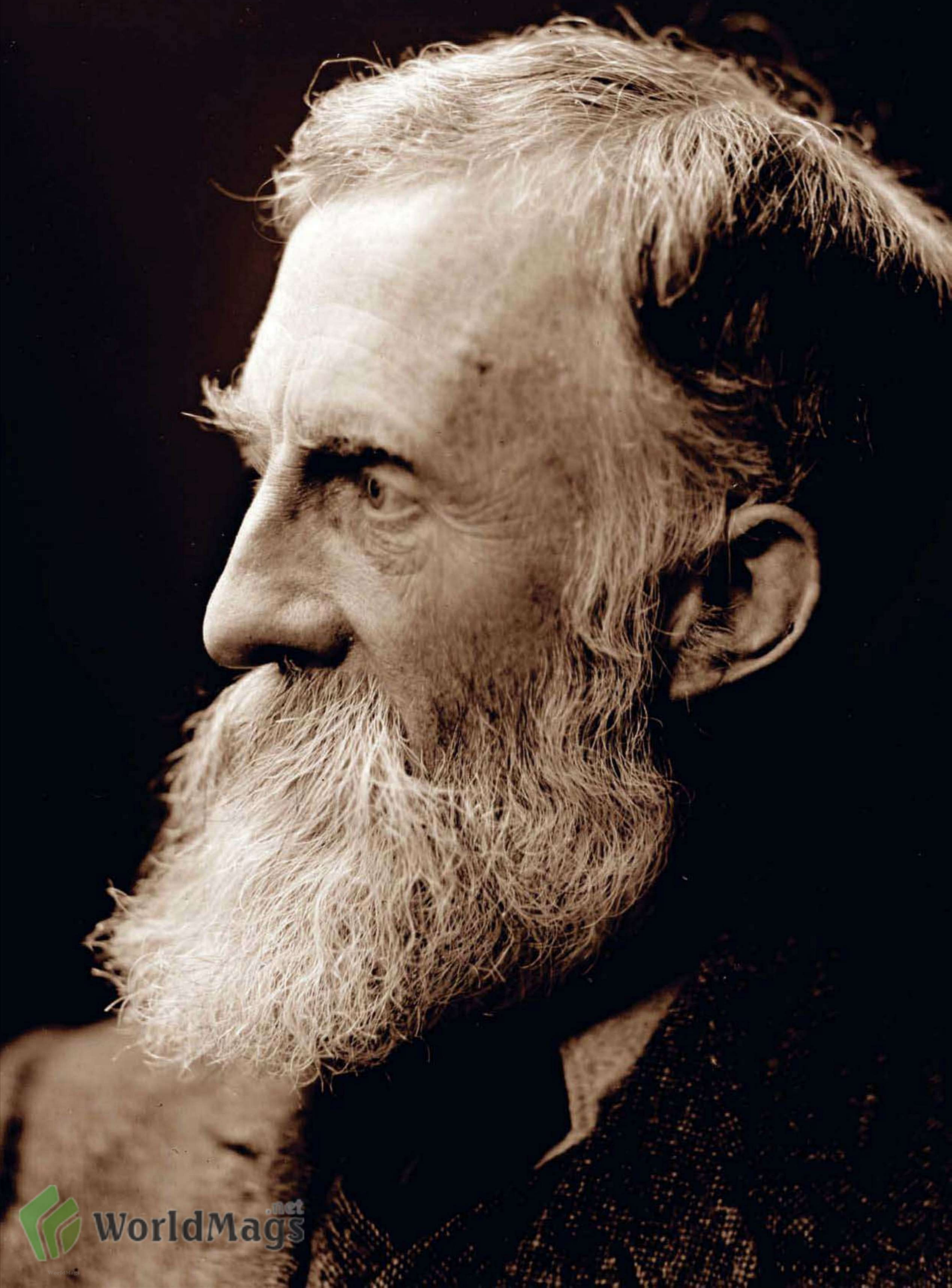
From the beginning of his career, Sutcliffe aimed to push the limits of conventional photography. He disliked the unnatural, stiff poses favoured by most photographers and aimed to make his portraits more relaxed and natural. He also strived to produce photographs of the best possible quality that contained a

**Left: 'Piggy Back'.** Sutcliffe carefully posted his subjects to make them look as natural as possible. This picture shows Whitby locals Jane Fordon (left) and Hannah Ledley

**Right: From the beginning of his career,** Frank Meadow Sutcliffe aimed to push the limits of conventional photography











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great range of tones.

Sutcliffe was diligent and hard-working, and later moved on to a bigger and better studio. However, his writings revealed that he resented the amount of time he spent doing formal portraits of babies and children when he would rather have been photographing the outdoor scenes about which he was passionate.

He became a well-known figure in the town and, when his work permitted, was often out photographing local people and scenes in Whitby's thriving harbour, around its ruined abbey on the hillside overlooking the town and in the surrounding countryside.

As Michael Hiley observed in his book *Frank Sutcliffe: Photographer of Whitby*, 'Sutcliffe was able to produce striking photographs from very simple subject-matter – men leaning against a rail, sun streaming through the sail of a boat at the quayside, two women chatting in an alleyway... These scenes were there for all to see, but only Sutcliffe took notice of them and photographed them.'

By the 1890s, Sutcliffe's work had won many prizes at international exhibitions and his writings on the theory and practice of photography regularly appeared in a number of publications, including *Amateur Photographer*.

He strongly believed in photography's artistic potential at a time when many regarded it as inferior to painting and only useful as a means of recording people and scenes. In 1892, Sutcliffe became a founder member of The Linked Ring, an organisation dedicated to the promotion of photography as a fine art.

He was also interested in the technical innovations of the late 19th century and began experimenting with the new Kodak 'pocket' cameras made by the Eastman

Company. From 1897–1907, Sutcliffe was given the company's latest models in exchange for providing Eastman with photographs made with them.

These images were more photojournalistic in style than Sutcliffe's earlier pictorial work, and although the results were inevitably of an inferior technical quality, he enjoyed the freedom of being able to photograph people in a more spontaneous and informal style.

'The Kodak has freshened my interest in outdoor photography in a marked degree,' he wrote in AP in 1900. 'My only regret is that I didn't have it years ago.' Elsewhere, he wrote that he felt he had been born '40 years too soon' and wondered what images he might have created with 20th century handheld cameras.

Sutcliffe eventually closed his portrait studio in 1922 and took up the position of President of Whitby Literary and Philosophical Society. He continued taking photographs into old age, but in later years lamented the passing of the more traditional way of life that he had done so much to immortalise in his work. **AP**

#### BOOKS AND WEBSITES

**Books:** Four books of Sutcliffe's work, edited either by Bill Eglon Shaw or his son Michael, are available mostly as second-hand editions on [www.amazon.co.uk](http://www.amazon.co.uk). Michael Hiley's *Frank Sutcliffe: Photographer of Whitby* is currently out of print, but it's worth tracking down a second-hand copy.

**Websites:** An extensive range of Sutcliffe's photographs and related products can be seen at the Sutcliffe Gallery, 1 Flowergate, Whitby YO21 3BA. Tel: 01947 602 239. Open Tue–Sat 10am–5pm. Website: [www.sutcliffe-gallery.co.uk](http://www.sutcliffe-gallery.co.uk). Photographs reproduced by kind permission of the Sutcliffe Gallery, Whitby, [www.whitby.at](http://www.whitby.at).

**'Dock End, Whitby', 1880. Sky tones couldn't be captured using the wet-plate process, so Sutcliffe expertly printed in clouds from another negative**

## Biography

### 1853

Born on 6 October in Leeds, West Yorkshire. His father Thomas is a successful painter

### 1868

Begins taking photographs with a large and cumbersome stand camera that takes 15x12in glass plates

### 1870

The Sutcliffe family moves to Ewe Cote Hall near Whitby

### 1872

Sutcliffe is commissioned by Francis Frith to photograph abbeys and castles in Yorkshire for Frith's postcard business

### 1873

Commissioned by the famous art critic John Ruskin to photograph views around his house

### 1875

Opens a portrait studio in Tunbridge Wells, Kent, in an attempt to establish himself as a society photographer

### 1876

Sutcliffe's portrait studio closes and he returns to Whitby and opens a new portrait studio. He lives in or near the town for the rest of his life

### 1894

Opens a larger and more prestigious studio in Skinner Street, Whitby

### 1897

Begins using Kodak 'miniature' cameras, supplied to him by the Eastman Company, while continuing to use stand cameras

### 1922

Closes his portrait studio and becomes curator of the Whitby Literary and Philosophical Society

### 1935

Is made a Fellow of the Royal Photographic Society

### 1941

Dies on 31 May, aged 87



VOTE  
FOR  
YOUR

# Greatest camera of all time

We want to know what you, the Amateur Photographer readers, think is the greatest camera of all time so we can compile a list of the top 100 models ever made. There have been tens if not hundreds of thousands of cameras released over the years, but some stand out above the others. Some cameras have changed the face of photography and revolutionised the market, while others have just performed better than anything else at the time

**THIS** vote isn't about just sales figures or awards, though, as we want your personal opinions, and we want to hear about the cameras that matter to you. It could be the camera that really got you interested in photography or the one you've always dreamed of owning.

Picking just one camera is a hard task, so we're asking for up to three votes per person to make the decision slightly easier. We have compiled a list of more than 800 popular models for our poll, but you are free to choose any camera you wish.

To vote, log on to [www.amateurphotographer.co.uk/top100](http://www.amateurphotographer.co.uk/top100) and enter your choices. Alternatively, you can fill in the form below and post it to **Top 100 cameras, Amateur Photographer, Room 8-121, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU**. The closing date for votes is Wednesday, 12 October 2011.

## VOTING FORM

Post this form to:  
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Room 8-121, IPC Media, Blue Fin Building,  
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by the closing date of Wednesday, 12 October 2011.

Name.....  
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### Camera choice

Manufacturer and model

Vote 1 .....

Vote 2 .....

Vote 3 .....

The closing date for votes is **Wednesday, 12 October 2011** and we will list the top 100 in a supplement accompanying our 5 November issue



# APappraisal



Expert advice, help and tips from AP Editor Damien Demolder

Edited



## Chioggia, Italy Artur Striker

Zenit-E, 58mm, 1/250sec at f/5.6,  
ISO 200

**ARTUR** was hitch-hiking from Hungary to Italy and borrowed his father's Zenit-E with its 58mm f/2 Helios lens. It's a heavy chunk to carry about but, when loaded with some seriously out-of-date film, it has turned out some very interesting pictures, it seems.

This shot of the bridge and main square in Chioggia immediately caught my eye because it looks as though it was taken at the dawn of colour photography. Artur says it brings back childhood memories of 'illustrations from old travel guides and postcards', and I can see what he means. The picture really is wonderful, and so atmospheric. Although there are modern clues in the scene, their presence is completely overpowered by the sense of time the colour gives us.

I like Artur's framing just as it is, but a 16x9 crop removes the large blank expanse of blue at the top of the frame to help us concentrate on the features of the buildings. It's a great image, and my picture of the week.

Original



PICTURE  
OF THE  
WEEK

**'There are modern clues in the scene, but their presence is completely overpowered by the sense of time the colour gives us'**

## WIN

Every reader whose picture is chosen to appear in *Appraisal* will win a Camlink CMP1 walking stick monopod worth £19.99. The three-section collapsible walking stick monopod features a wrist strap, ergonomic handle and includes a nifty little compass into the bargain. To find out more about Camlink products, visit [www.camlink.eu.com](http://www.camlink.eu.com)

## How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

**CAMLINK**





## Sweet home Alabama! Roger Cope

Nikon D80, 44mm, 1/60sec at f/13, ISO 100

**I CAN** see that Roger has gone to some effort to make this picture, what with cutting out the car, dropping in a new dramatic sky and creating the super-saturated colours. The effect is very bold, graphic and other-worldly. It is a work of fiction, of course, but I am still slightly bothered by the regularity of the cloud patterns in the sky, and the fact that the car doesn't actually look as though

it was lit by such a dark foreboding sky.

Although you have to look quite closely to prove this fact to yourself, even a passing glance on the part of someone with no photographic knowledge would be enough to get a sense that the sky and the car do not belong together. The credibility of the image is undermined from that first second, which is a shame. Even cartoon and comic

fantasies have to use realistic reflections and lighting situations we recognise.

For fun, I've straightened the car, and then separated out each colour channel to produce a monochromatic image from the red, green and blue information. For me, the blue channel works best, as the enhanced tonal differences in the car bring it more into line with the contrast of the sky.

Each of the colour channels gives a very different tonal rendition in black & white



## Ural Mountains Evgenia Pavlova

Nikon D700, 70-300mm, 1/640sec at f/9, ISO 200

**WHAT** a beautiful place, but what a dull sky poor Evgenia had to deal with. I love the sweeping mountainside with the sun just about bursting through to spotlight grasses between the trees in the distant centre. The sun on the middle ground is interesting too, and creates a patch of light that serves to elevate the importance of the yellow flowers.

The sky is a dead loss, though, and to save it from drawing attention away from where our eyes should be I've cropped it out. Sometimes that's the best way to deal with it. I want you to see the trees, the mountainside and flowers, but the sky drags you away.

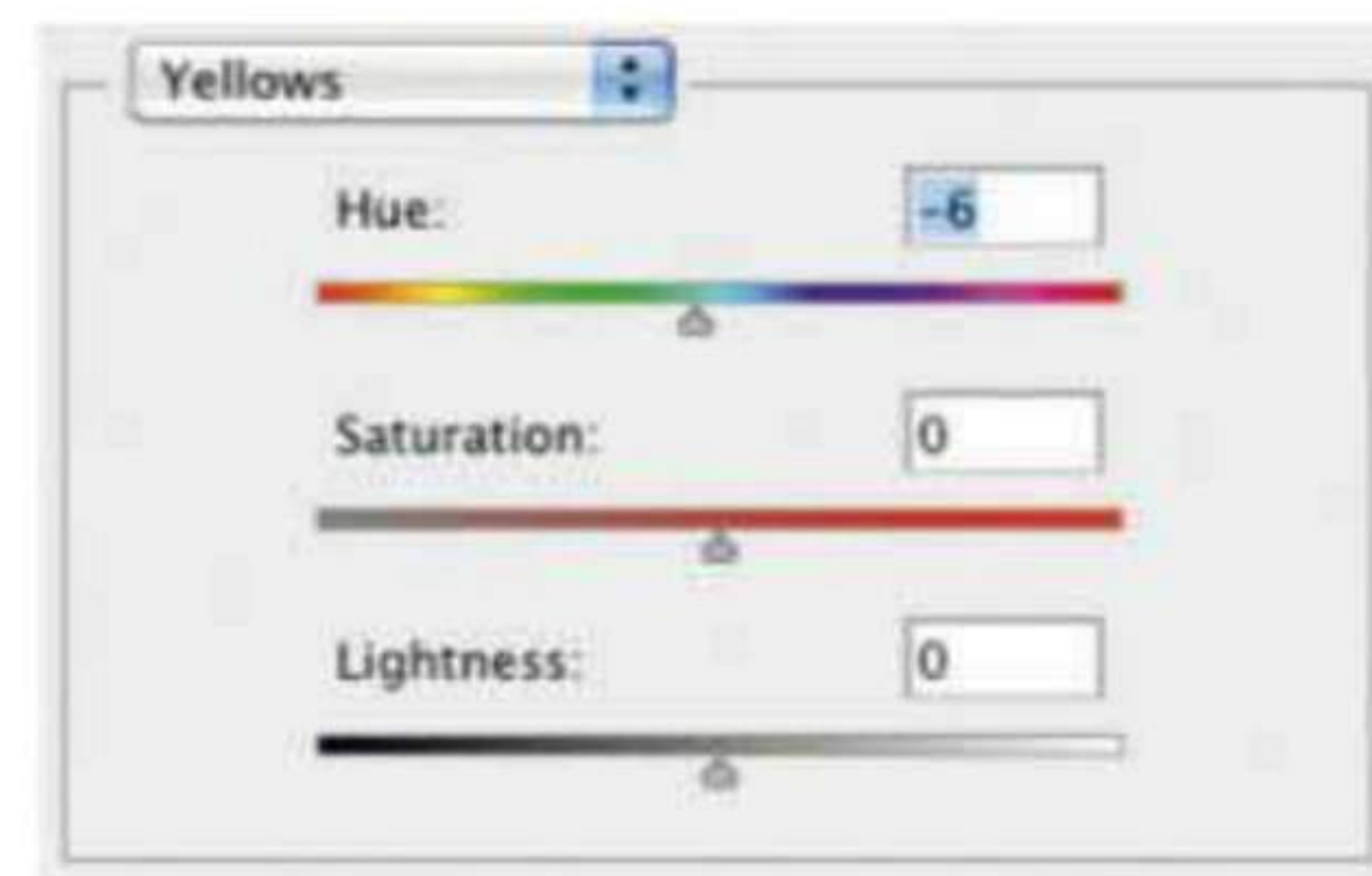
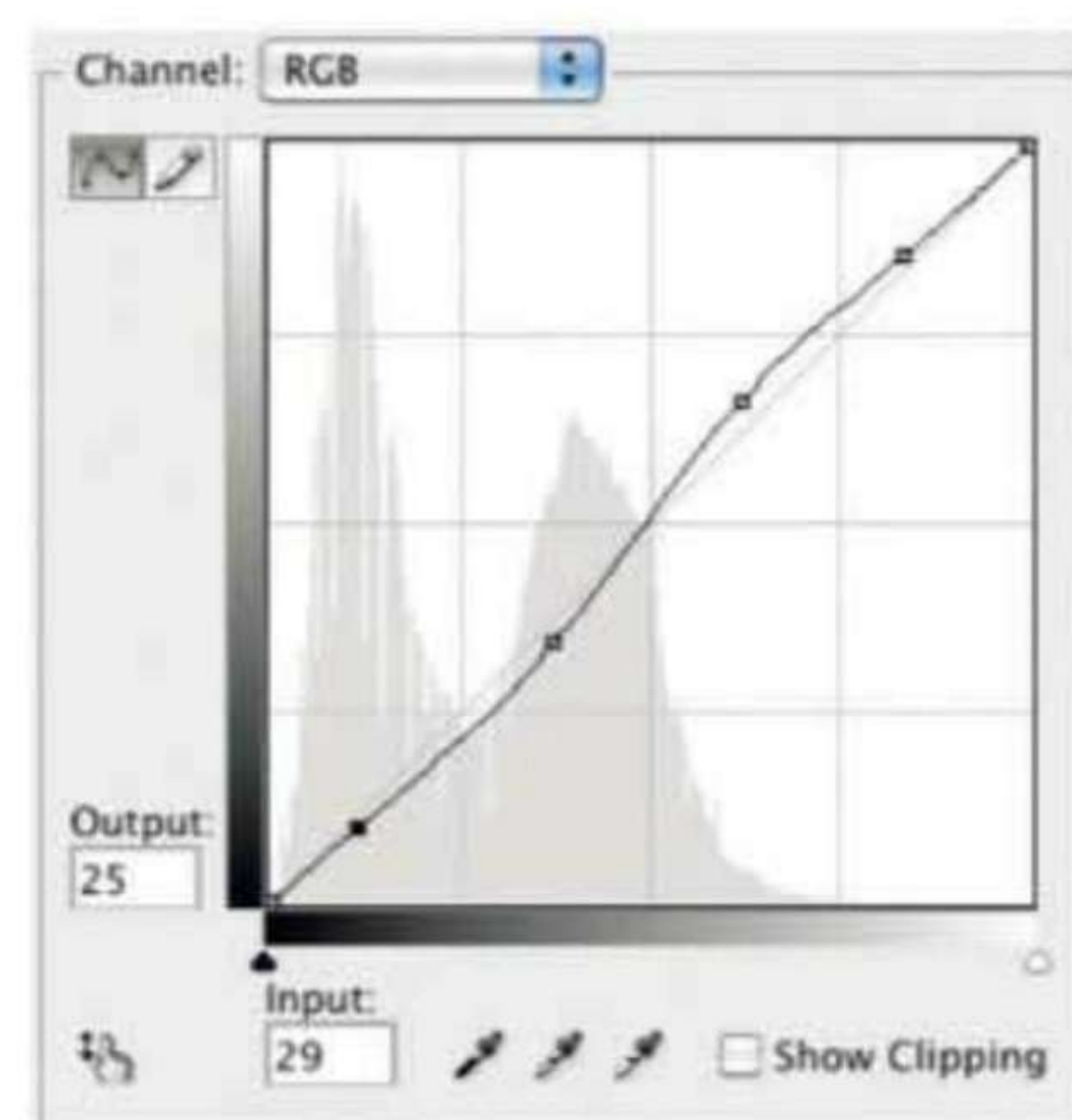


To emphasise the subjects, I've increased the contrast a little using Curves, concentrating on midtone contrast and lifting the lighter areas out of the greys – but at the same time restricting the presence of extreme tones.

The picture is also a little cool, so I've added reds and yellows in moderation, altered the overall hue away from green and shifted the yellow hue to the warmer side.

I've also used the Dodge and Burn tools to extract more 3D information from the tree line to bring them to life. The finished result is very pleasing.

**Adding contrast has lifted the tones of the scene to introduce a greater 3D feel**



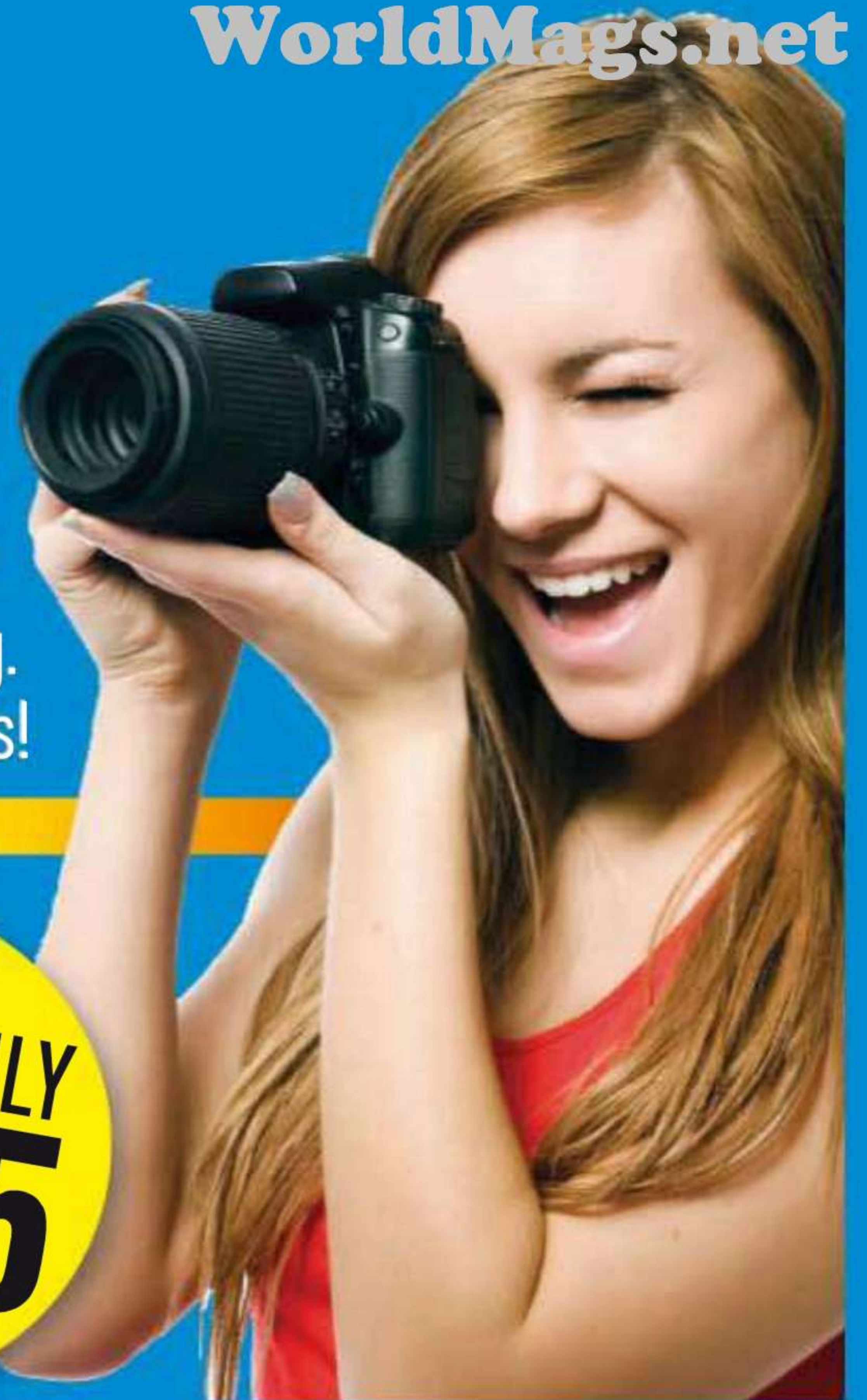


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- Shooting wildlife and nature
- Using colour
- Sports and action shots
- Choosing the right lens



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# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

## iOmega Prestige USB 3.0 portable hard drive

### From £64 for 500GB

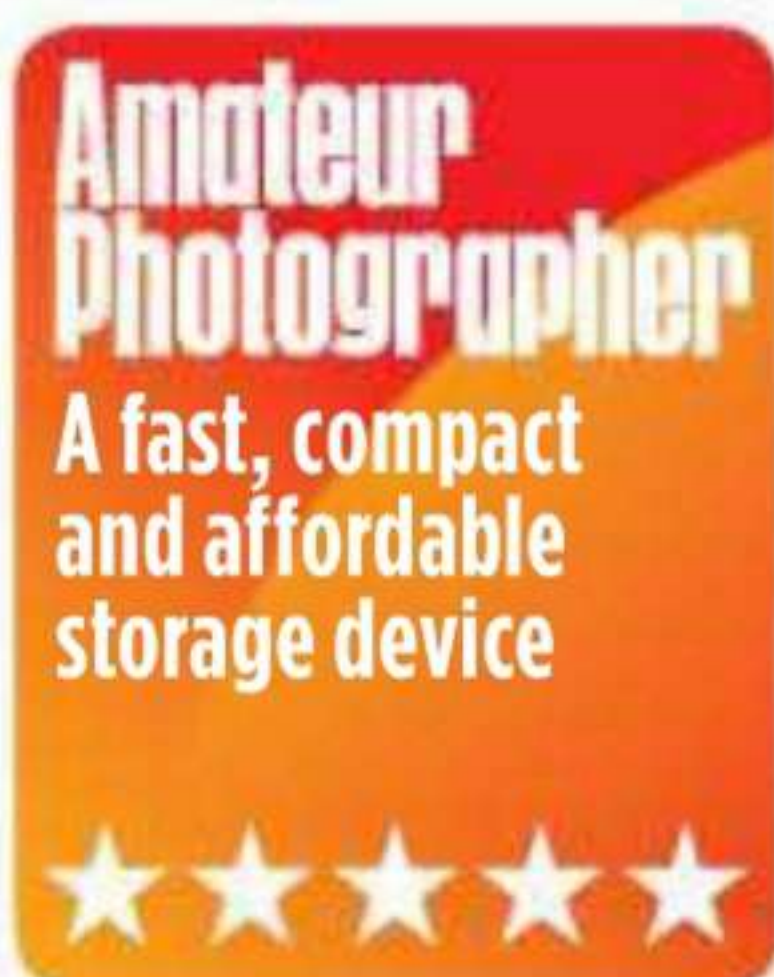
<http://go.iomega.com>

**PORTABLE** drives allow you to carry large amounts of data, making them handy for swapping between computers or as an archive for laptop use. This sleek device from iOmega is a 2.5in form factor drive that is slim enough to fit in your pocket and in the front of a laptop case. It features a USB 3.0 connection for fast data transfer and is backwardly compatible with USB 2.0. The 500GB version on test transferred 1GB of data to the drive in 24secs and from the drive in just 13secs using USB 3.0; a USB 2.0 connection took 55secs from the drive and 45secs to the drive.

The device comes formatted in NTFS for Windows, but can be reformatted for Mac users. It also includes 256-bit encryption and comes with the iOmega Protection Suite, which includes 2GB online back-up and v.Clone software.

Prices are highly competitive, starting at £64 for the 500GB version up to £161 for 1.5TB. If you need high-capacity storage on the move, the Prestige is a great choice.

**Mat Gallagher**



### The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

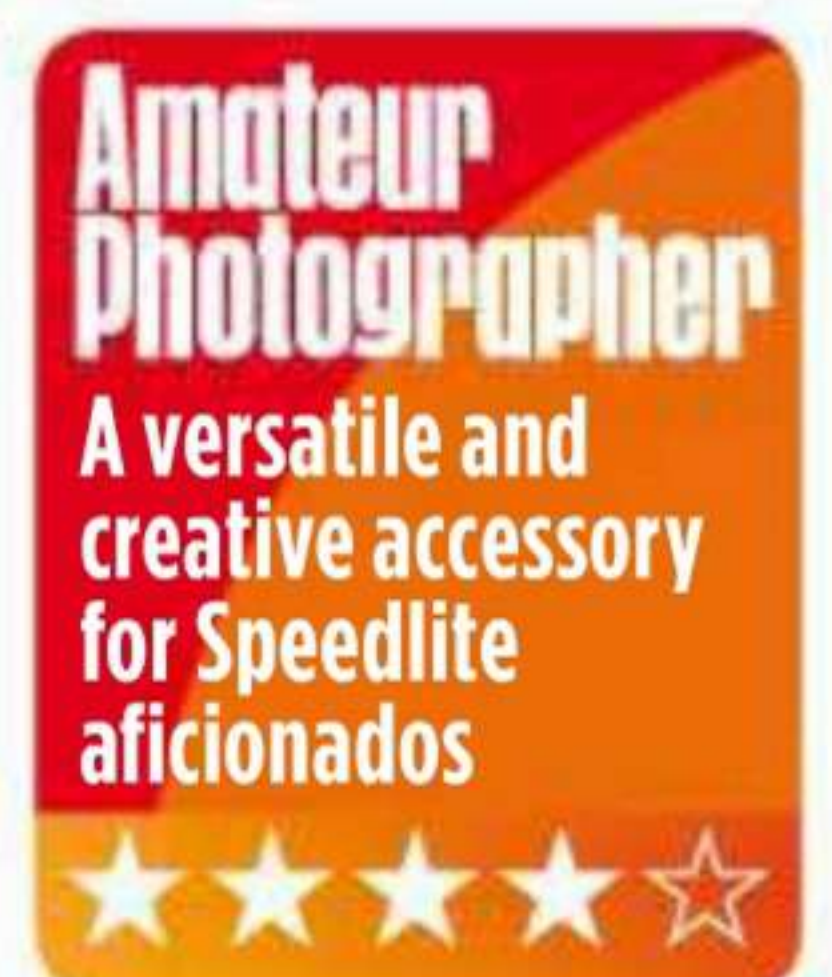


## Lastolite Creative Mask Strips around £40

[www.lastolite.com](http://www.lastolite.com)

**DESIGNED** specifically for Lastolite's 54cm (21in) Ezybox Hotshoe, Creative Mask Strips are uniform black fabric strips with Velcro tabs that attach to corresponding Velcro strips on the Ezybox. This system can create a number of background shadow effects and random shapes, as well as modifying the size and shape of the light source. For portrait photographs, used on the main light with the diffuser in place, the strips arranged in front create window shapes that appear as highlights in the eye – a handy trick and an opportunity for creative exploration. This can work well in product and still-life photography where the subject has visible highlights, such as with wine bottles.

The Mask Strips and attaching frame are well made, allowing easy positioning, and can be used many times. It would be possible to create the same effects using black card and sticky tape, but glue marks are never desirable on the softbox screen and these home-made creations tend to fall off at crucial moments. For Speedlite- and Ezybox-equipped photographers wanting to experiment with new lighting effects, this could be a sound investment. **Andrew Sydenham**



**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### AF-S DX Micro Nikkor 40mm f/2.8G

This affordable macro DX lens gives full 1:1 reproduction and focuses down to 16.3cm.

AP 8 October

### Sigma SD1

The SD1's new Foveon X3 sensor produces a 14.7MP image from a triple layer 46MP sensor. We compare its results against rival 14MP and 40MP sensors.

AP 8 October

### Canon EF 8-15mm f/4L Fisheye USM

Canon's full-frame fisheye zoom optic combines circular and full-coverage views with L-series credentials.

AP 15 October

### Samsung NX200

Samsung ups the game with its new Style-series NX200 that packs a 20.3-million-pixel sensor.

AP 15 October

### Kodak Portra 160

We test Kodak's updated colour negative film, designed for smooth, natural skin tones.

AP 29 October



# PHOTOGRAPHIC SEMINAR SERIES

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## 'BEHIND THE SCENES'

WITH **ANDY ROUSE**, WILDLIFE PHOTOGRAPHER

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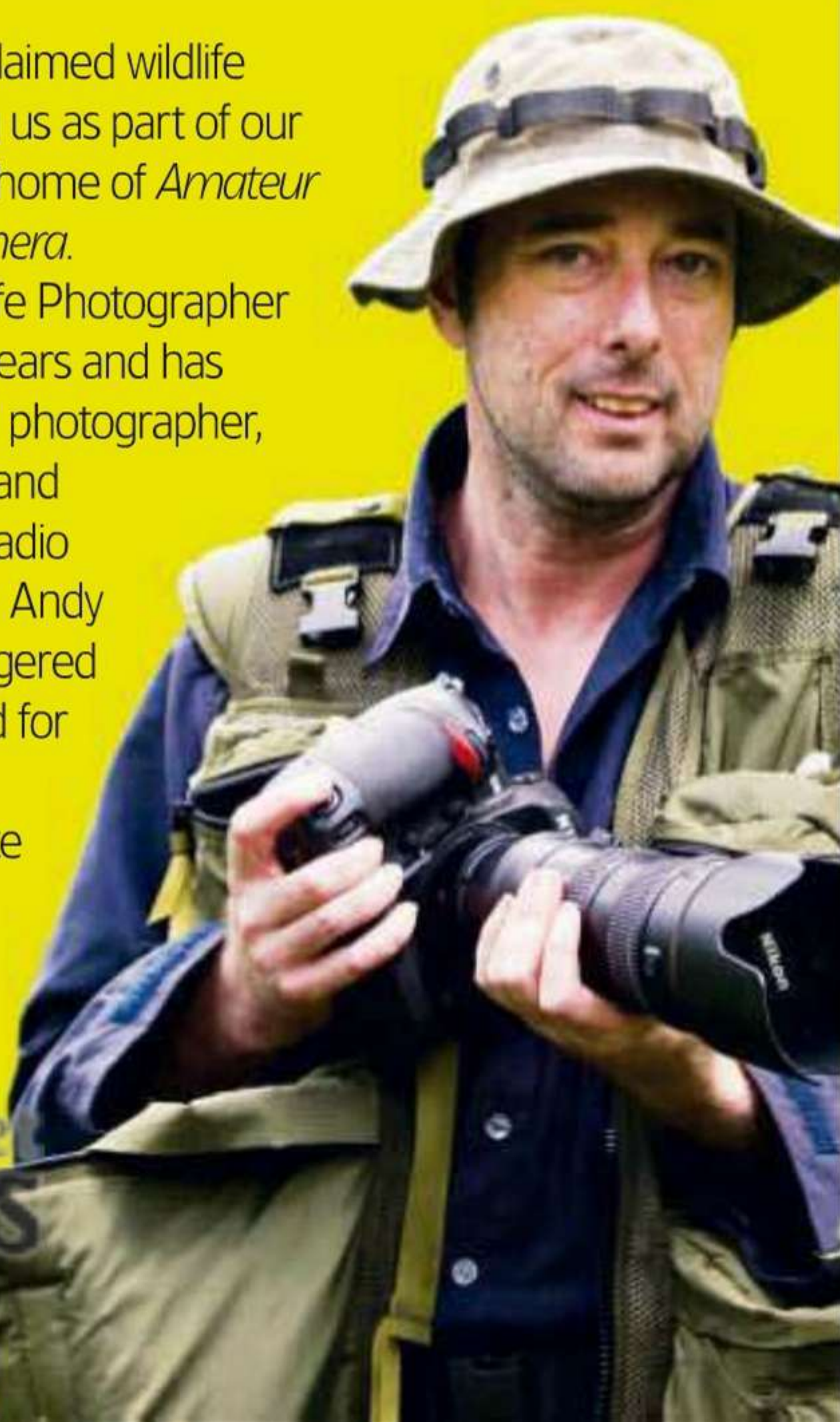
ANDY ROUSE

**W**e are thrilled that internationally acclaimed wildlife photographer Andy Rouse is joining us as part of our photographic seminar series at the home of *Amateur Photographer* and *What Digital Camera*.

Andy has won nine awards in the BBC Wildlife Photographer of the Year competition in seven consecutive years and has enjoyed phenomenal success as a commercial photographer, hosting a series on Channel 5's *Animal Planet* and appearing as an expert on numerous TV and radio programmes. As well as undeniable star talent, Andy also uses his passion to raise money for endangered species across the world, with thousands raised for tigers and gorilla conservation.

Ninety delegates will be treated to an intimate 1½-hour seminar, including a Q&A session, followed by a glass of wine and the chance to buy one of Andy's latest books at a book-signing.

Tickets are sold on a first-come, first-served basis at £29.99 per head.



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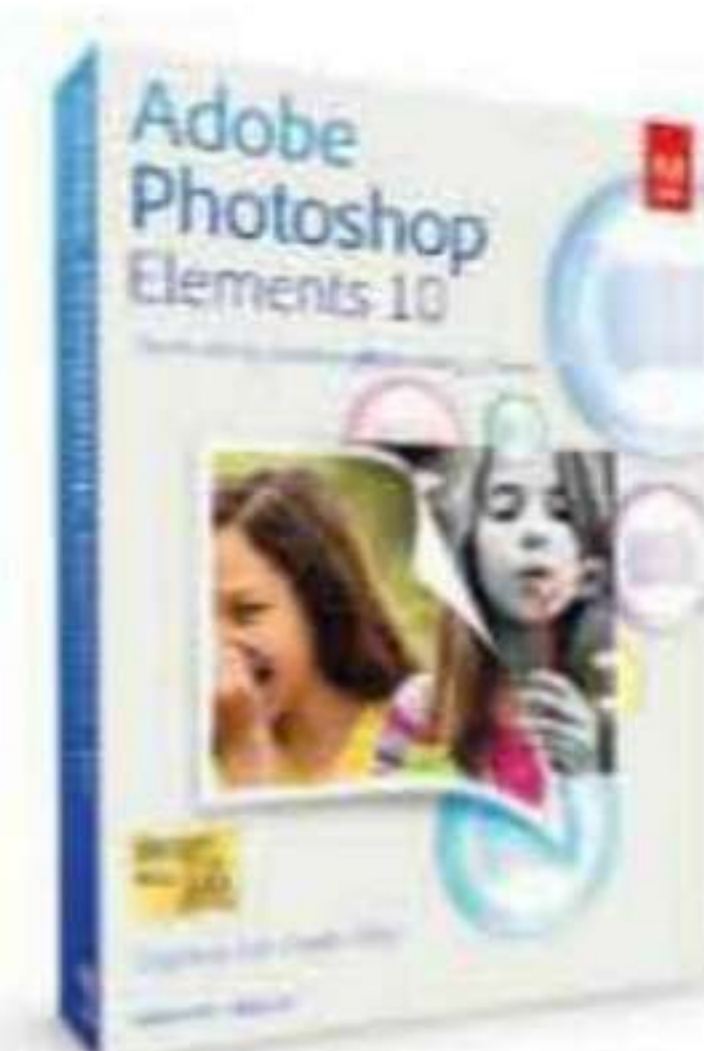






# Adobe Photoshop Elements 10

Since its launch ten years ago, the Photoshop Elements series has matured from a consumer editing package to a sophisticated tool for all levels of photographer. **Mat Gallagher** finds out what the latest upgrade offers



## NEW FEATURES

- Expanded visual search (objects)
- Duplicate search
- Paint effects to specific areas
- New guided edits (Depth of field, Orton and Photo Stack)
- Crop guides (rule of thirds, golden circle)
- Wrap text to shape, selection or path
- Easier uploading and saving as PDF
- Enhanced Photobook creation

editing, sometimes down to a couple of clicks or a tutorial-style process. These simplifications are designed for speed, and often help users learn and gain confidence. At times, though, photographers have found that these short cuts make it difficult to access the manual creative controls.

The launch of Elements 9 last year saw some significant changes. Not only did the software get new styling, but it also introduced Layer Masks for the first time from the full version of Photoshop. The new feature list of Elements 10 may not have the same 'Wow!' factor for more advanced users, but there are some helpful additions, including the subtle appearance of another Photoshop-only function, the Pen tool.

With 64-bit operating systems now fairly commonplace, it wouldn't have been a huge surprise to see a 64-bit version of Elements – but there isn't one. After all, Photoshop and Lightroom are now available in 64-bit, and Windows 7 and OS 10.6 are both 64-bit operating systems. However, it requires more than 4GB of RAM for 64-bit to be of much benefit and then only with files larger than 800MB. These two factors are likely to rule out the need for this version for most consumer users, and although I have created a couple of panoramas that reached 1.2GB, it is rare even with a decent DSLR to reach such sizes on a regular basis.

There is also the issue of plug-ins, as 32-bit plug-ins will not work on 64-bit versions, so although the lack of 64-bit in Elements 10 is a little disappointing, a move to 64-bit before the providers of these plug-ins catch up would have been ill-advised. Adobe's Premier Elements – the sister video-editing program – has moved on to a 64-bit platform for the PC version (Mac remains in 32-bit). High-definition video files are much larger so files over 800GB are common, which makes this leap more justified. Perhaps by Elements 11 the whole platform will transfer.

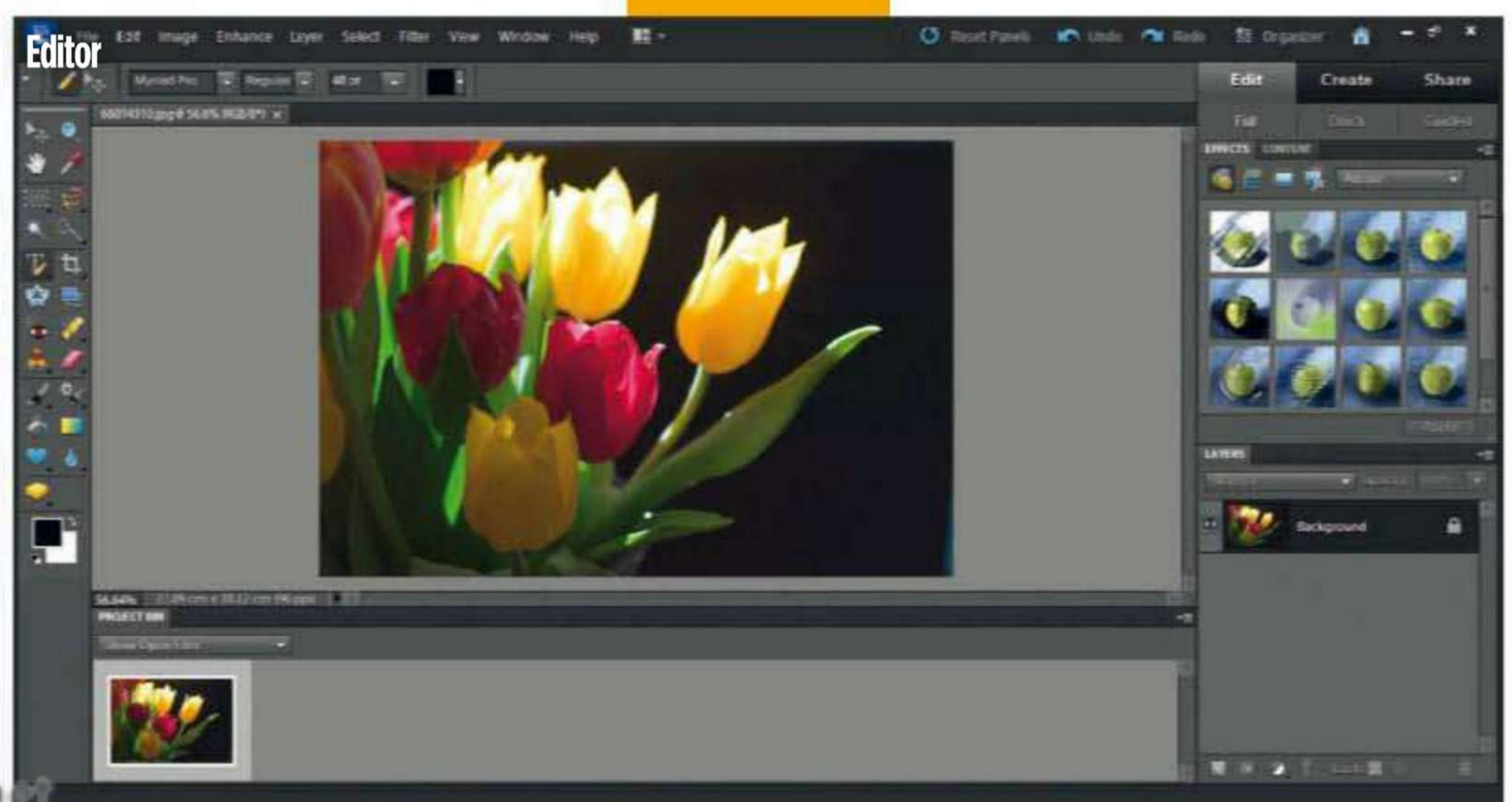
## THE ORGANIZER

Elements has always worked on the four main components of organise, edit, create and share, with the

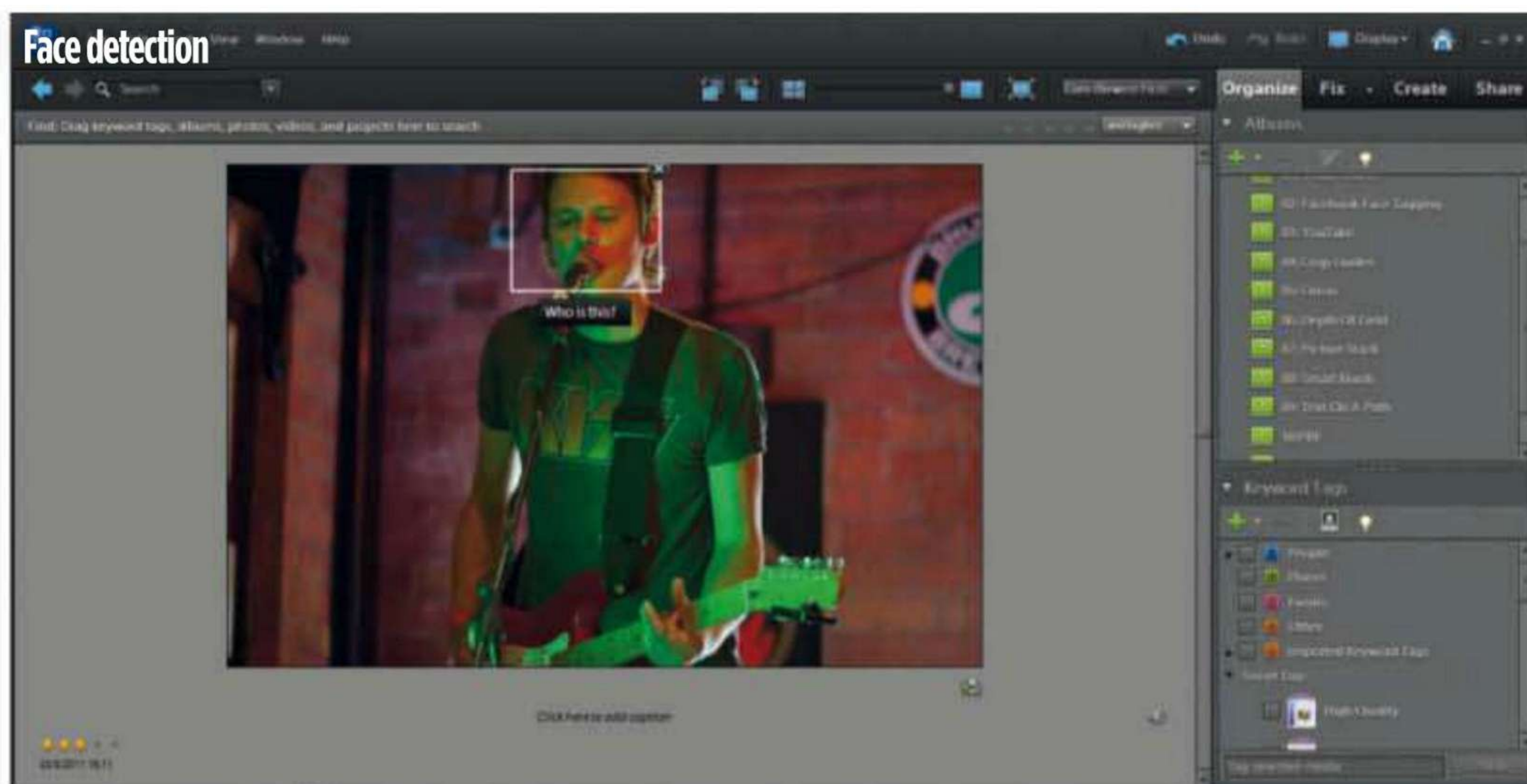


**ADOBE** Photoshop Elements was introduced in 2001 as a pared-down version of the full Photoshop program for beginners. Before this, however, there were versions of Photoshop LE (limited edition) that performed a similar task. Over the ten years and nine versions since then, Elements has matured from a basic editing program to something that offers most of the features photographers require. Meanwhile, Photoshop has stretched its reach further into the areas of web and app development that are required by graphic designers and professional image manipulators.

Elements has been hugely popular in the consumer market, but there remains a snobbery among many photographers that the full version of Photoshop, despite its £500-plus price tag, is the only program worth running. Being a consumer program, Elements has aimed to simplify image







program divided into the two main sections of Organize and Edit. The Organizer works as the main library for images, and for videos with the Premier Elements bundle. Many photographers – myself included – didn't like the fact that, unlike Bridge, the Organizer requires images to be imported to the program rather than just browsed from folders. However, once used to this way of working it can make managing images much easier and it is something I now accept as part of Lightroom. When this has been done, you can tell Elements to 'watch' certain folders and automatically add any new images that appear in them. So if Elements is set to watch the My Pictures folder, the Organizer will update any time images are download to that folder.

With the library populated, Elements offers many ways to search and organise the images. As well as face detection the software uses face recognition, and once people are named in a few images it will start to name them in other shots. This means that by clicking on the named tag, all the images of the person can be found quickly, even if they haven't been individually tagged.

In Elements 10 this facility has been linked to Facebook, so by signing in to a Facebook

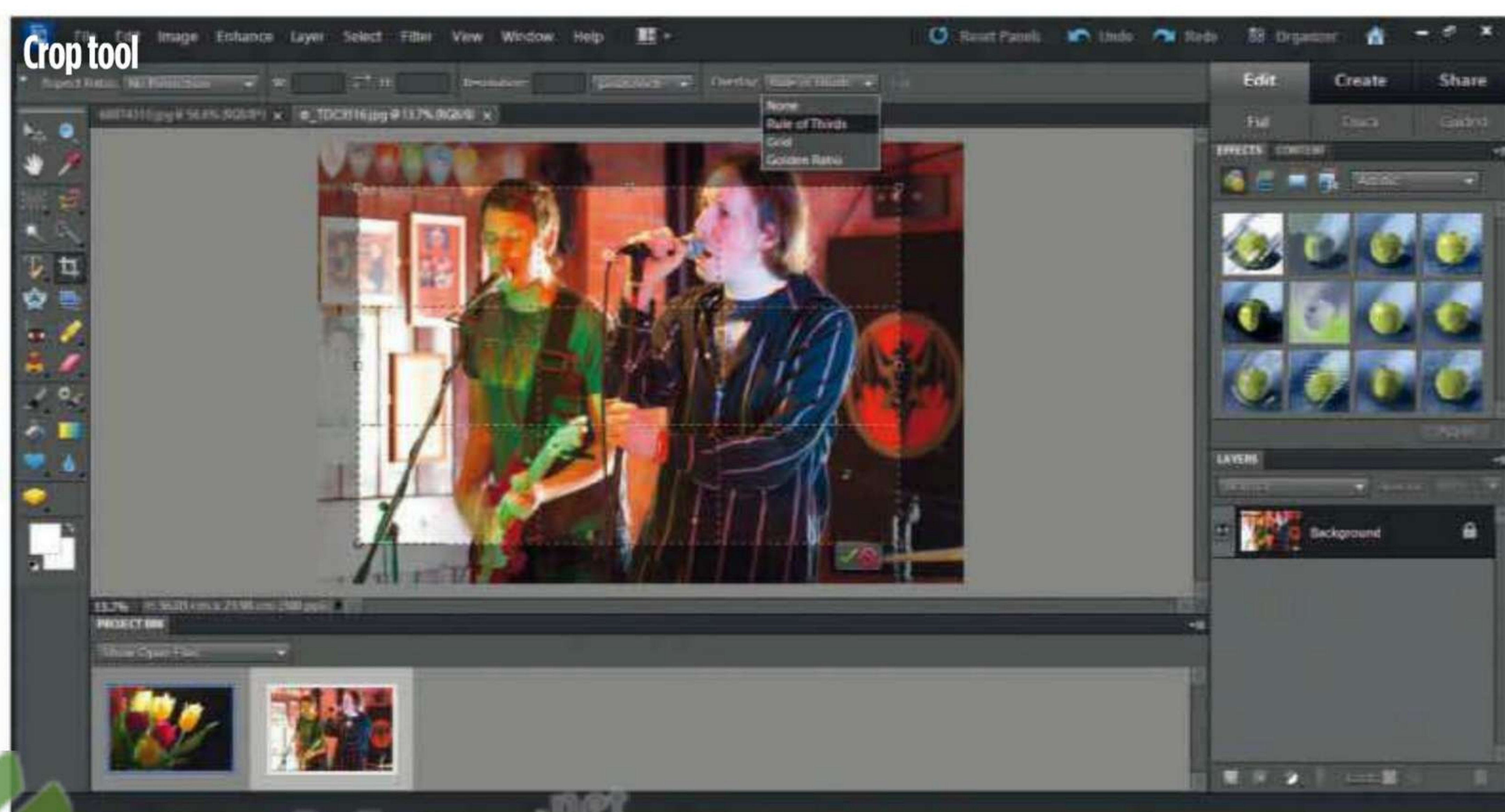
**Once names are entered, the software will attempt to find other images of that person in the collection**

account, friends will be tagged online as soon as the pictures are uploaded. All sorts of tags can be manually created for various images and the software allows these to be applied quickly. There is also a series of smart tags created by an auto analyser that is set up to assess everything from sharpness and contrast to faces, and this works on both video and still images.

The visual searches have been enhanced for Elements 10. These let you look for pictures that match characteristics of a selected file. The new Object search allows selection of an object in the image, with a bounding box, and then finds similar objects in other images. This works for people, pets and potentially any subject. The results are ordered by the percentage matched and can be filtered for preference of colour or shape via a slider. The search isn't perfect, and you do get the odd strange result, but on the whole it is a clever system. The Duplicate search works in a similar way. This will scour your entire library for images that look the same and list them together. The images can then be stacked together or the unwanted versions deleted.

Basic image editing can be performed directly from the Organizer to the extent that many consumers will barely be aware of

**The Crop tool now provides grid line, rule of thirds, and golden ratio guides for composition**



the full Editor on offer. The Fix tab includes a range of auto one-click functions, such as Levels and Redeye, to be applied. There is also a Crop command that brings up a separate palette and includes a choice of aspect ratios. Here you will also find the Edit Photos function, which is one of the ways to move your image into the main image Editor.

The Create and Share tabs are common to both Organizer and Editor programs, with the only difference being the video-based commands in the Organizer. The Create tab contains Calendar, Photo Book and Slide Show creations, and each opens a new palette with a series of options. The Photo Book option has been enhanced from the version in Elements 9 and now offers a wide range of styles and layouts for both local printing and online book creation. There are both basic and advanced editing controls to customise the book design. The end product can then be saved in a Photo Product Format (PSE) or PDF for future use.

The Share tab includes quick upload processes for YouTube, Facebook, Flickr and Kodak Easyshare gallery, plus email and disc-burning options. There is also the facility to create an online album, although these are fairly flash-heavy and leave few customisation options.

## EDITING

The main Editor screen in Elements now looks very similar to that of Photoshop CS4 and CS5. Most of the tools are laid out in the same places and, apart from a few menu differences, the operation is very similar. Little has changed here from Elements 9, apart from a few small added features and enhancements.

The Adobe Camera Raw palette uses version 6.4.1 at the time of launch, although updates will be released as new cameras become available. The raw control is unchanged from the previous version, with a cut-back form of the Photoshop raw control featuring just Basic, Sharpening and a simplified Profiles tab without the Hue/Saturation/Luminance, Split Toning or Lens Correction options of CS.

The Smart Brush allows effects to be painted straight onto the image. These range from the more bizarre textures such as lizard skin to photographic effects such as sepia and neutral tone black & white. Once the effect has been selected, simply paint on the image and the brush will create a mask over an effect layer, while detecting the edges in the same way as the Quick Selection tool, to speed up the process. This is a clever function and may have some practical use for more photographic effects.

The Crop tool now benefits from a series of grid displays once in use. These include a standard pattern, a rule of thirds grid and the advanced golden ratio to really fine-tune the composition. This is a useful addition for those learning the basics, but it is also handy for more advanced users. Just as grid displays have become popular on camera viewfinders, I suspect this will be used by many photographers – even if many claim they don't need it.



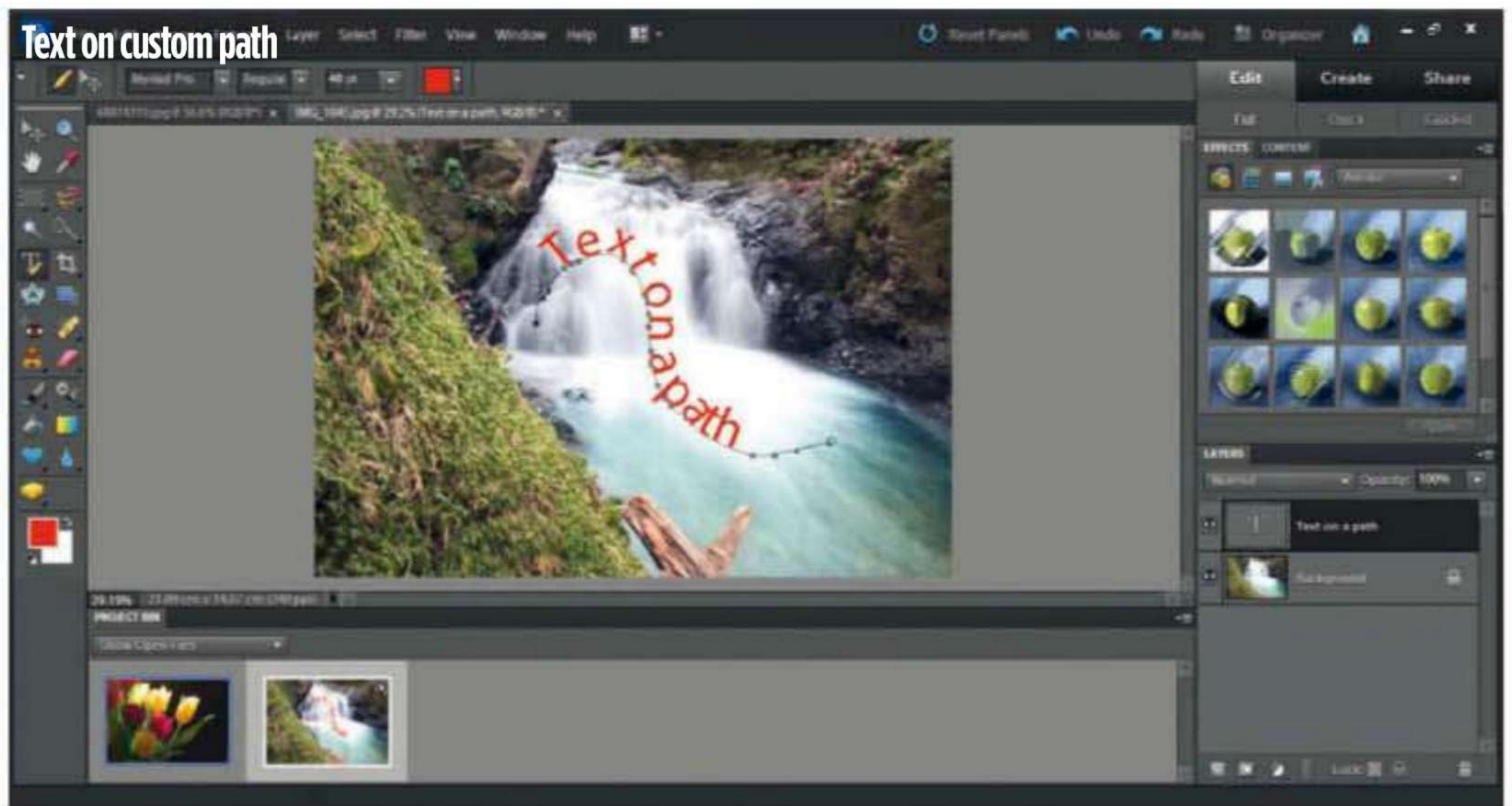
## GUIDED EDITS

The Edit tab in the Editor offers the three sub-tabs of Full, Guided and Quick (see image below). The Full selection is the workspace most people will recognise, while the Quick tab provides editing controls in the form of sliders, including Shadows, Midtones, Highlights and Sharpening, plus a general Smart Fix. This remains unchanged from Elements 9 and acts as a stepping stone between the auto functions of the Organizer and the Full editing. The Guided edit tab includes a number of tasks ranging from Cropping and Sharpening to advanced edits such as Perfect Portrait and Keystone correction.

New Guided edits have been added for Elements 10 in the form of Depth of Field, Photo Stack and Orton effect. The Depth of Field edit provides a selective blurring process with the sharp area selected with either a gradient line or using the Quick Selection tool. The Photo Stack technique divides the image into multiple overlapping prints for a collage effect and allows the position and size of each section to be fine-tuned. The final new technique, Orton, is so called in honour of the man who created the effect. It produces a dreamy diffused glow look, and offers control over the amount of blur, noise and brightness. These are clever effects and worth playing around with, but like many of the filters in Photoshop they are likely to be seen as a bit gimmicky for most photographers.

## TEXT

The Text editing is perhaps the most significant update to the editing part of Elements 10. Text can now be wrapped – as it can in Photoshop – to a range of



**Above: The freehand line can be adjusted by the control points before or after the text has been attached with Text on custom path**

**Below: The new guided edits include Depth of Field, the Orton effect and Picture Stack**

shapes. There are three new options: Text on shape, Text on selection and Text on custom path. Text on shape allows a shape to be drawn (from the usual selection of ellipse, rectangle, heart and so on) and then the text to follow the edge of the shape. Text on selection allows the use of the quick selection to form the shape, while the Text on custom path allows a line to be drawn freehand. Once created, the text can follow the line. The line can also be altered as it is made up from a series of points, as if created with the Pen tool, but each point has only a single adjustment rather than the three. Unfortunately, this is only found in the Text tool and the line must be created freehand rather than with a series of clicks. However, it is interesting to see such technology being used here.

## PRICES

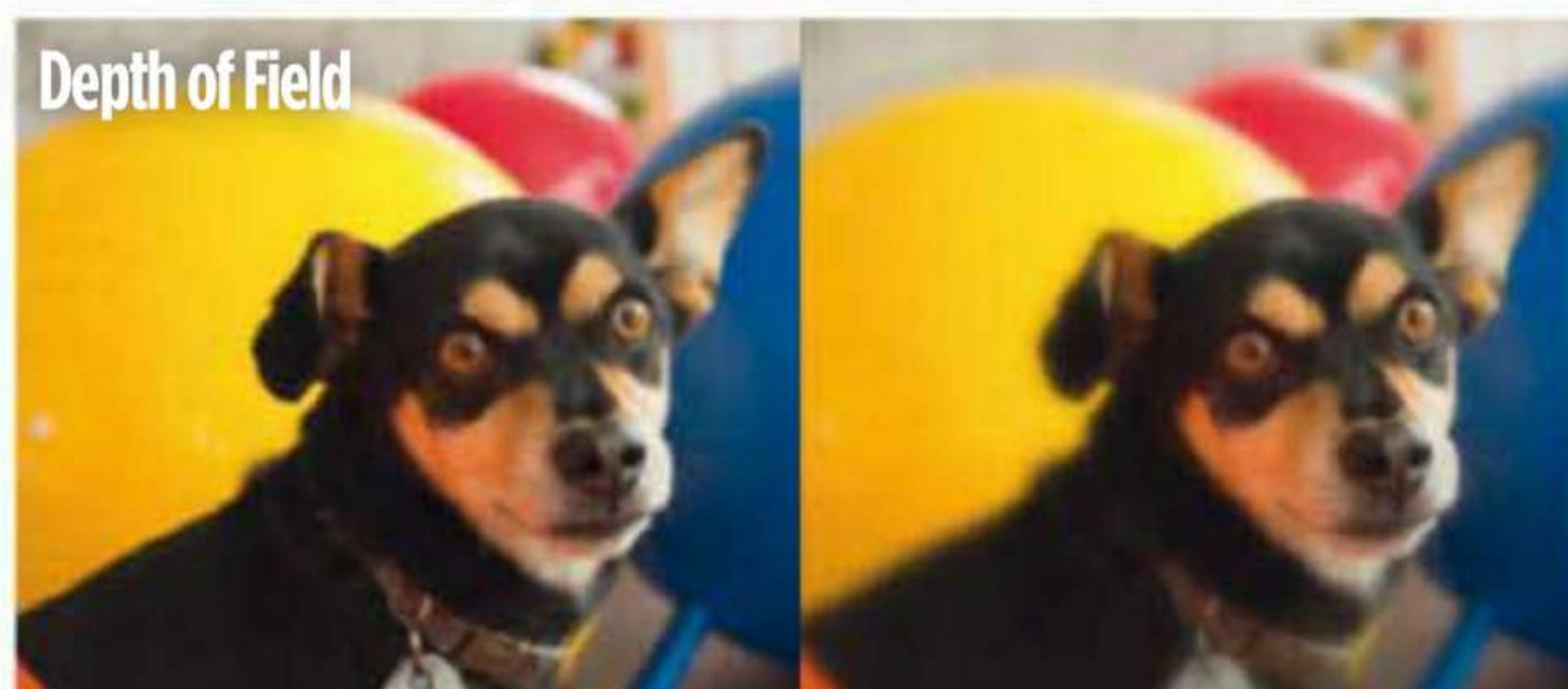
Adobe Photoshop Elements 10 can be bought on its own for £79 or with Premiere Elements for £99. As both of these programs now share the Organizer there is more crossover between the two, and for those who shoot video on a stills camera there is no need to import them separately as they can all sit in the same library. Visit [www.adobe.com](http://www.adobe.com) for more details. **AP**

# Verdict

**DESPITE** its more affordable price and apparently simplistic editing, Adobe Photoshop Elements 10 is a powerful organising and editing program. The usability still favours the novice photographer, but the feature set and range of options now leave almost nothing out for the advanced user. It is possible to avoid much of the automation and structure put in place by Elements, but in doing so you are likely to miss some of its more useful qualities.

There are a lot of features and functions that rely on the abilities of the Quick Selection brush, and while initially I was sceptical of its usefulness I am now left questioning why I would want to perform selections any other way.

This latest update might not be a huge step forward, but it maintains Element's position as one of the finest photo-editing programmes on the market and is a very affordable solution for the digital photographer.





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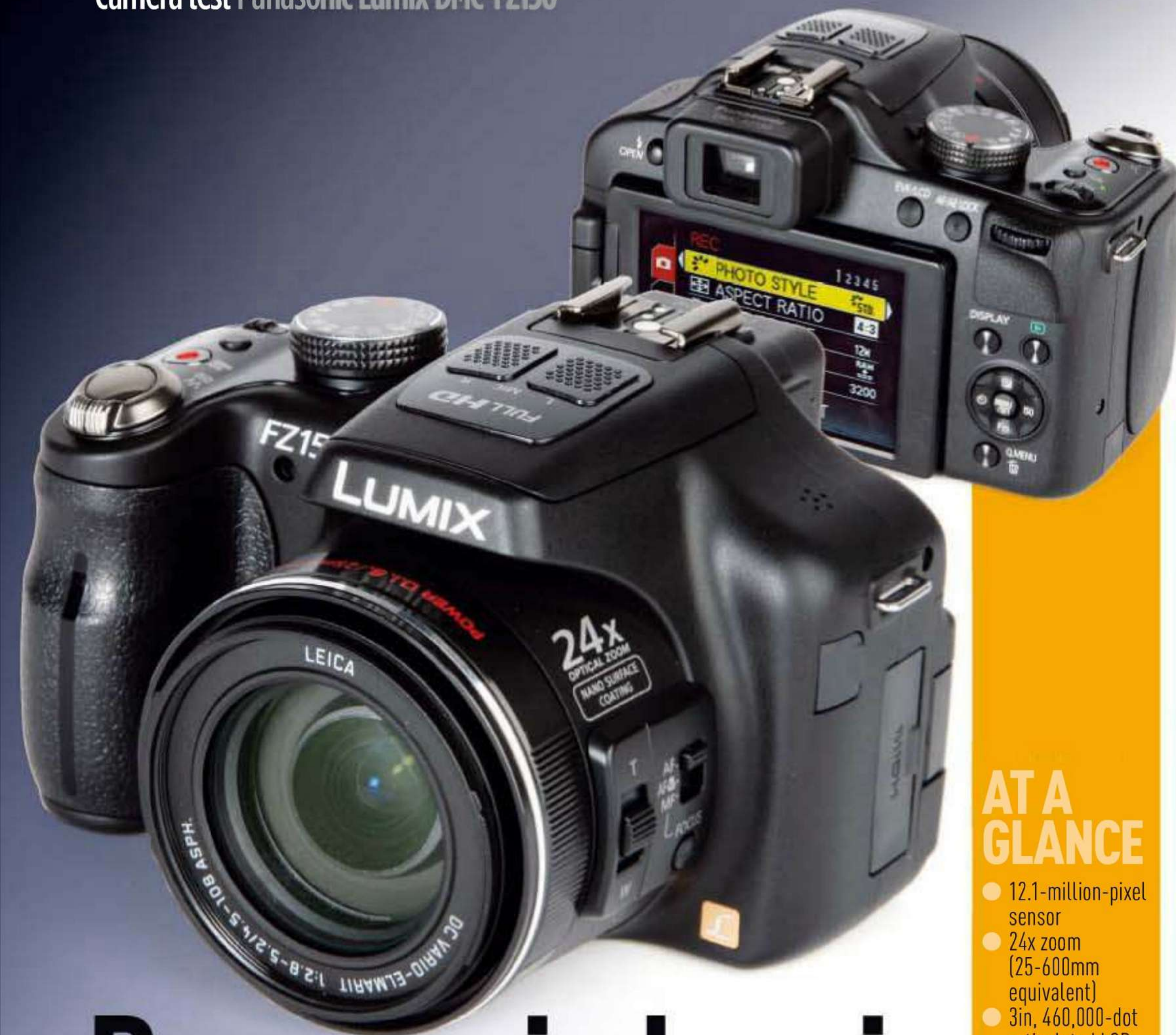
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# Panasonic Lumix DMC-FZ150

With its 24x optical zoom, 12 frames per second capture rate and full manual control, the **DMC-FZ150** wants to be the ultimate all-in-one camera. **Tim Coleman** tries it out

**THE LUMIX** DMC-FZ150 is Panasonic's new flagship 'superzoom' bridge camera that has a staggering 24x optical zoom. Replacing the DMC-FZ100, the DMC-FZ150's wide range of use is aimed squarely at the enthusiast photographer desiring a versatile all-in-one camera without the need for a bag full of extra lenses.

As a benchmark model, the DMC-FZ150 sits above the DMC-FZ48. The extras one can expect with the new model include an articulated screen and an impressive specification, with raw image capture and ultra-fast 12 frames per second (fps) recording.

In terms of new features, on the surface it appears that the changes are rather limited. However, in an interesting move by Panasonic there is a drop in resolution. This suggests an over-ambitious imaging sensor last time round. So the question is, has Panasonic had to take a step backwards in order to move the camera's image quality forwards?

## FEATURES

As with most superzoom cameras, a versatile lens is a key selling point. Like its predecessor, the DMC-FZ150 has a Leica DC Vario-Elmarit lens with 24x optical zoom range, offering an equivalent focal length of 25-600mm. A digital 'intelligent' zoom extends the range to 32x (800mm), but with a reduction in image resolution. The lens on the DMC-FZ150 has a nano coating that promises crisper image quality over the entire focal range.

Images are captured at up to 12.1 million effective pixels in raw or JPEG format, or both simultaneously. The DMC-FZ150 has two million pixels fewer than its predecessor, presumably in an attempt to handle noise levels more effectively.

AVCHD video files can be recorded up to 1080p at 50fps in the UK's native PAL format, with stereo sound.

The frame rate has been edged up to a handy 12fps, recorded at full 12-million-pixel resolution with single AF. The level of control

has increased because a burst of up to 5.5fps allows for full-time continuous AF during capture. Images shot at 30fps and 60fps are at a reduced resolution.

Creative control modes include effects such as pinhole and high key, while a 3D photo mode has been added to the scene mode. This works by moving the camera sideways roughly 10cm while it records several frames and then merges them into one 3D image.

## BUILD AND HANDLING

The DMC-FZ150 feels good in the hand. I like the understated contours of the handgrip and thumb rest, both of which have a good-quality leather-effect surface. The body is made mainly from a tough plastic and is lightweight, weighing 528g including card and battery.

There is a comprehensive number of controls to hand dotted around the 124.3x81.7x95.2mm body. One of these is for the continuous shooting drive mode, from where a capture rate of up to 60fps can be made. The shooting mode dial is a little overcrowded with too many modes for my liking, including PASM control and ten presets.

Other controls include a direct movie record. Stereo sound is recorded by a microphone built into the pop-up flash on the top of the camera. A hotshoe mount enables the use of compatible accessories such as a flashgun and external microphone.

At the press of a button, the user can choose between the 3in, 460,000-dot LCD screen and the built-in electronic viewfinder (EVF) for controlling, composing

## AT A GLANCE

- 12.1-million-pixel sensor
- 24x zoom (25-600mm equivalent)
- 3in, 460,000-dot articulated LCD
- 1080p, 50fps video recording
- 12fps frame rate
- Street price around £420

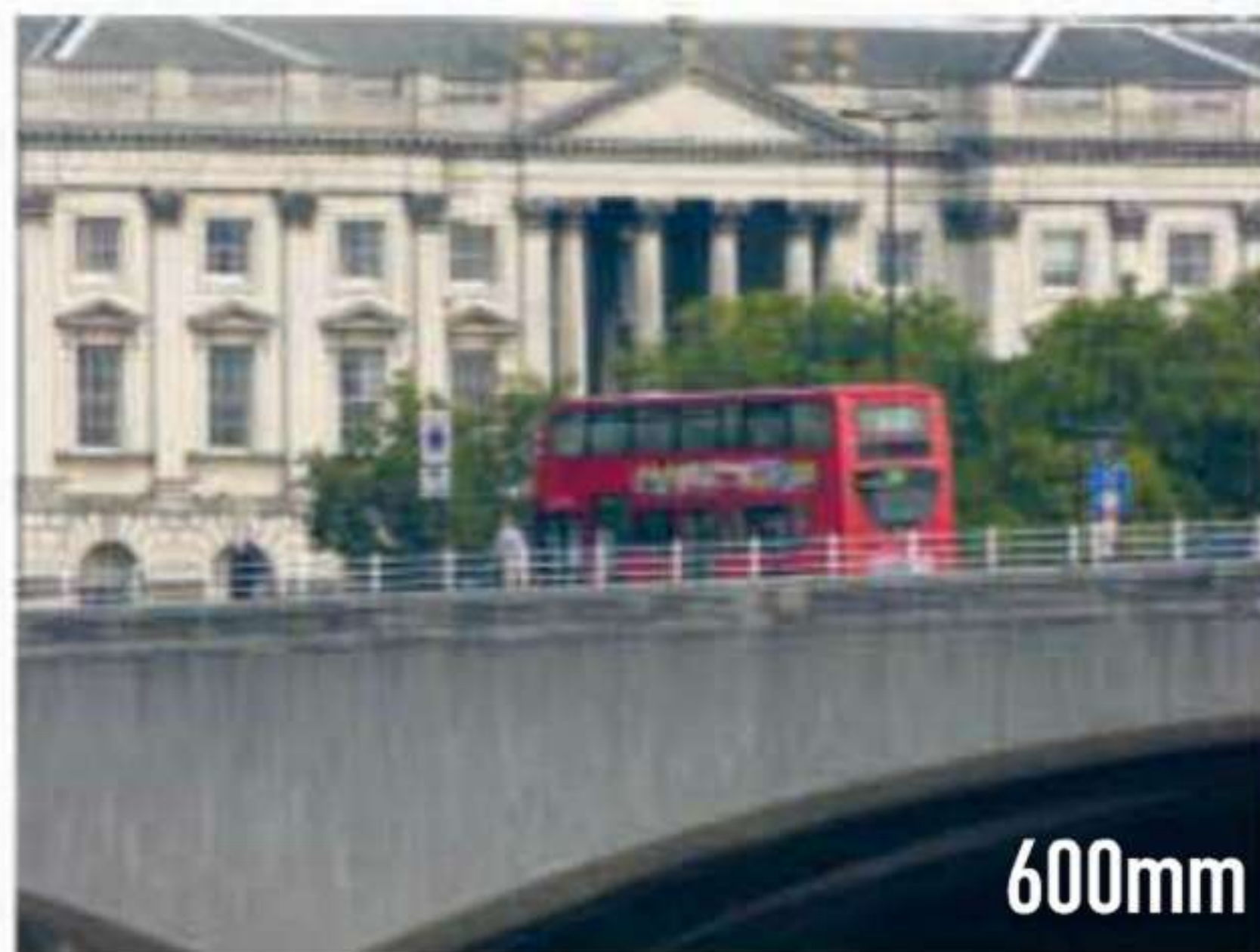


**When viewed at 100%, image detail is reminiscent of the smudged impression usually associated with compact cameras**





25mm



600mm

Such a wide focal range makes shooting a number of situations possible, especially for good levels of detail with distant subjects

and viewing images. The screen is fully articulated from the side of the camera, offering a wide angle of view, with a reasonably bright and crisp output. The EVF has a resolution of 201,600 dots and is useful for bright daylight situations, but it has the rough pixelated edges often found in low-resolution viewfinders.

As the DMC-FZ150 is a superzoom camera, there is great emphasis on the handling of the lens. Its zoom function can be controlled in two ways: by the shutter or on the side of the lens through a zoom lever, which can also be assigned for focusing. We have seen a zoom lever introduced in a couple of new Lumix G micro four thirds lenses, primarily to help provide steadier handheld zoom control for video users. Having used both controls, I found that any difference in steadiness is minimal and unlikely to affect stills photographers. Nonetheless, the extra option is a useful one. An AF/macro AF or manual-focus switch is also present.

As it can become increasingly difficult to control a camera in the hand at the telephoto end of the focal length, Panasonic's Power OIS built-in stabilisation works against the up and down movement produced when shooting handheld, giving extra flexibility for handheld, blur-free shooting in low light.

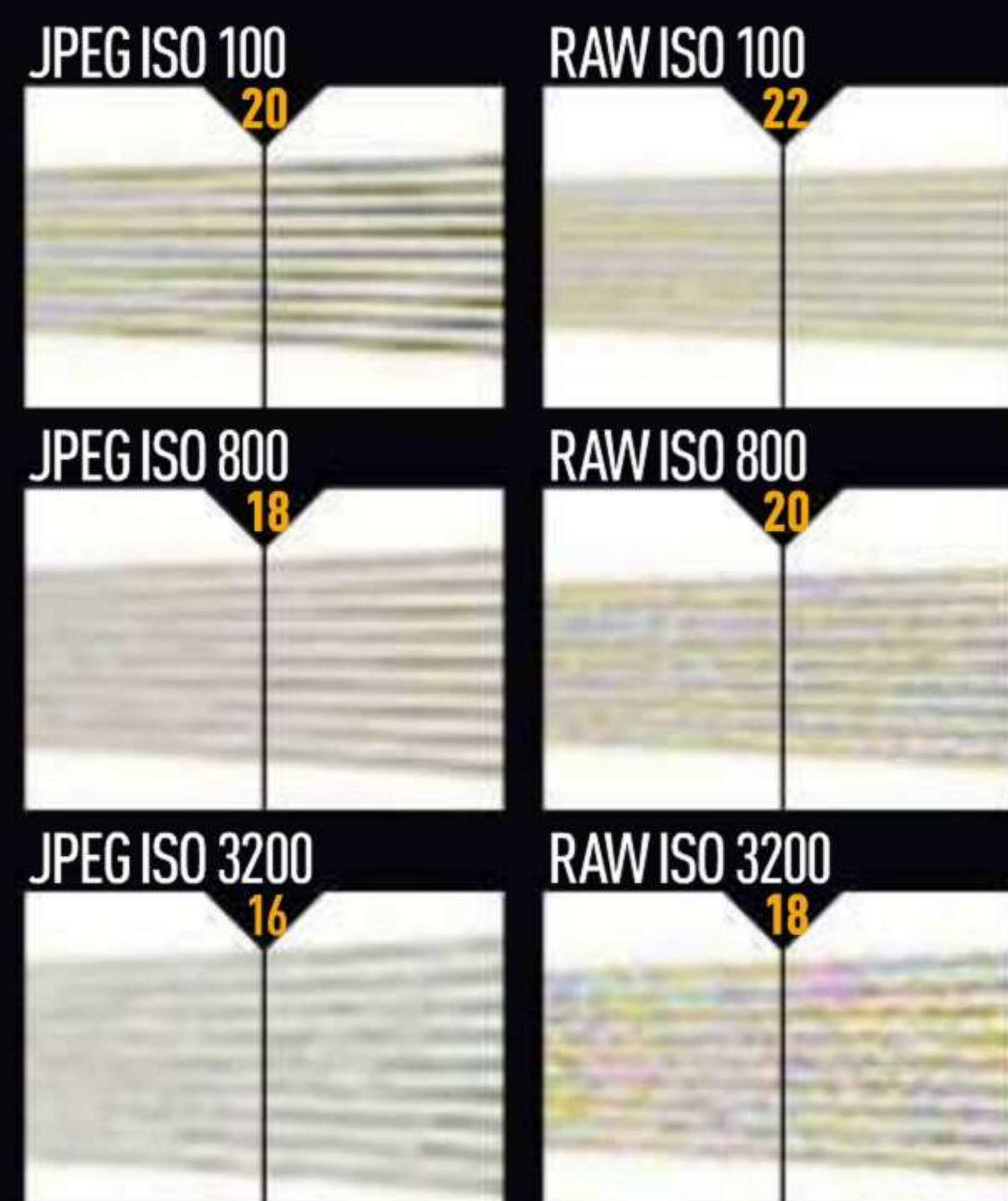
Overall, the DMC-FZ150 is a versatile camera with speedy access to a good level of manual and automatic control.

## PERFORMANCE

I was very pleased with the images I had taken when viewed on the LCD screen during shooting. However, when these are brought up on a computer screen at 100%, the flaws that come with this type of camera are a little more obvious. Noise and resolution detail are typically areas where superzoom cameras suffer, and it looks like

## RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to its 100mm point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



the reduction in pixels in the DMC-FZ150 has made little difference.

Our resolution charts show that the 1/2.3in, 12.1-million-pixel sensor is capable of reaching the 22 marker at ISO 100 in raw and the 20 marker in JPEG files, which drops to 18 by ISO 400. This is roughly what we would expect from a camera with this resolution and sensor size combination. From ISO 800 noise becomes much more apparent, which affects image clarity. At its maximum ISO 3200 setting there is a further drop in resolution as luminance noise increases.

When compared to top-end compact cameras with the same sized sensor, the FZ150 comes up slightly short in controlling noise and in its resolution detail. The FZ150 suits small-scale image reproduction, certainly up to A4, but those images nearer A3 size will show softer detail. However, a little sharpening in post-production will help towards rectifying this.

Generally, colour reproduction is spot on, and there is a lot of fun to be had using the photo style mode to experiment with different colour settings, combined with saturation, sharpness and contrast control.

Superzoom lenses may cover a wide focal length, but they are at the mercy of optical flaws. At the widest 25mm focal length there is evidence of slight barrel distortion. Impressively, though, there is very little vignetting, even at the widest f/2.8 aperture.

The zoom lens can reach from one extreme to the other in a very respectable 2.5secs, with both control points showing a similar level of responsiveness. For blur-free handheld shooting, a shutter speed equivalent to the focal length is recommended. I found that when there

## Facts & figures

RRP	£469.99
Sensor	1/2.3in, 12.1-million-pixel, CMOS sensor
Output size	4000x3000 pixels
Lens	24x zoom lens, 25-600mm (effective) f/2.8-5.2, 1cm close focus macro mode
File format	Raw, JPEG. Compression: Fine/Standard JPEG.
Sensitivity	ISO 100-6400
Shutter speeds	15-1/2000sec (15 or 30sec in starry sky mode)
Metering system	Intelligent, centreweighted, spot
White balance	Auto WB, 5 presets, 2 sets, temp and manual
Exposure modes	PASM, creative video, creative control, portrait, scenery, sports, night portrait, close-up, scene mode (18 settings), custom
Focus	Normal AF, macro AF, manual focus
AF modes	Quick AF, continuous, area, tracking, face, multi
LCD monitor	3in LCD with 460,000 dots
Storage media	SDHC, SDXC, SD
Power	Rechargeable Li-Ion 895mAh (410 shots)
Weight	528g (including card and battery)
Dimensions	124.3x81.7x95.2mm

is not enough light for, say, 1/600sec at 600mm, in-camera stabilisation helps no end by allowing sharp handheld shooting down to around 1/100sec, which is an effective 2.5EV of extra light.

Continuous AF makes a high-speed multi-frame burst much more versatile. I took several sequences at 5.5fps, in good light, of cyclists and cars coming towards the camera, making use of full-time continuous AF and subject tracking. Under these conditions I found the camera to be responsive to areas in the centre of the frame, with on average just a couple of frames from a 12-frame burst showing signs of refocusing. I am impressed by the level of control in a camera at this level and also by the rapid processing speeds. Using an Ultra High Speed Class 1 SDHC card, a 12-frame burst in raw and JPEG format takes 25secs while in JPEG format only is 7secs. **AP**

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## Verdict



**THERE** is much to like about the Panasonic Lumix DMC-FZ150, not least its ease of use, impressive specification – especially in terms of the zoom range – and high level of user control. For a camera of its type, the DMC-FZ150 is a good model. However, as is often the case with a superzoom camera, compromises in image quality are apparent by the noise levels and smudged detail.



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PART FOUR of AP's guide to raw

# Noise reduction and sharpening



In this latest instalment of our guide, **Mat Gallagher** looks at how the format allows images to be tailored individually to get sharpness and detail just right

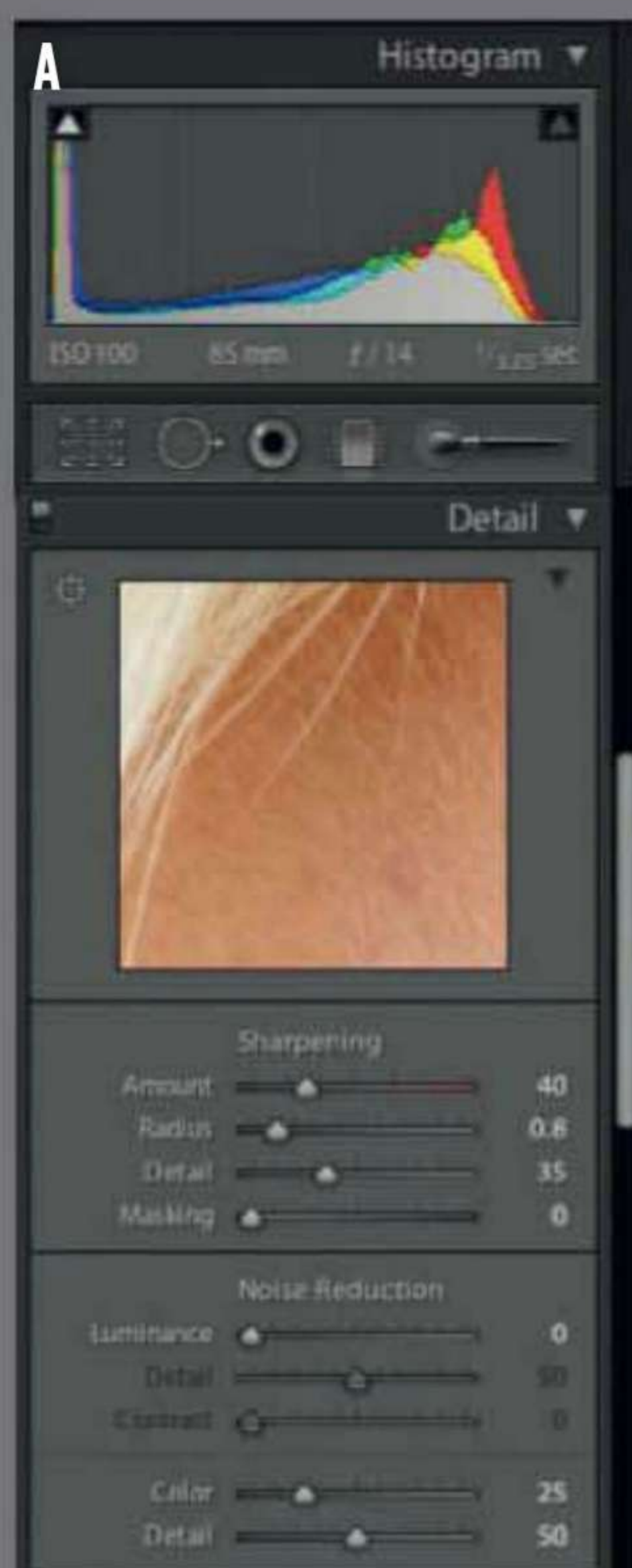
**AS WE'VE** already established in this series, there are numerous advantages in terms of image quality and control when shooting raw compared to JPEG. The sharpening and noise reduction controls are further examples of this, because with a JPEG file these values are set in the camera and, once applied, any control over them is limited. Although some cameras do allow control over the degree of sharpening and noise reduction applied to JPEGs, by using the raw format these settings can be applied individually in post-processing to suit an image, which avoids oversharpening or a lack of detail caused by overzealous noise reduction.

As with adjustments that are made to the exposure (AP 3 September), sharpening and noise reduction benefit from the full 12 or 14-bit data of the raw file. This provides more information for the controls to draw from and remains non-destructive in application until the file is outputted for print.

## USING SPLIT SCREEN

When editing any image, it can help to compare the before and after effects. This can often be achieved by going back a step, or by selecting Undo (Ctrl+Z) or ticking and unticking a preview box. However, many raw converters allow a split-screen view showing the before and after images simultaneously. This is an advised method of working when applying noise reduction and sharpening as it allows the level of detail to be balanced with the noise and realism.

## CONTROL PANELS

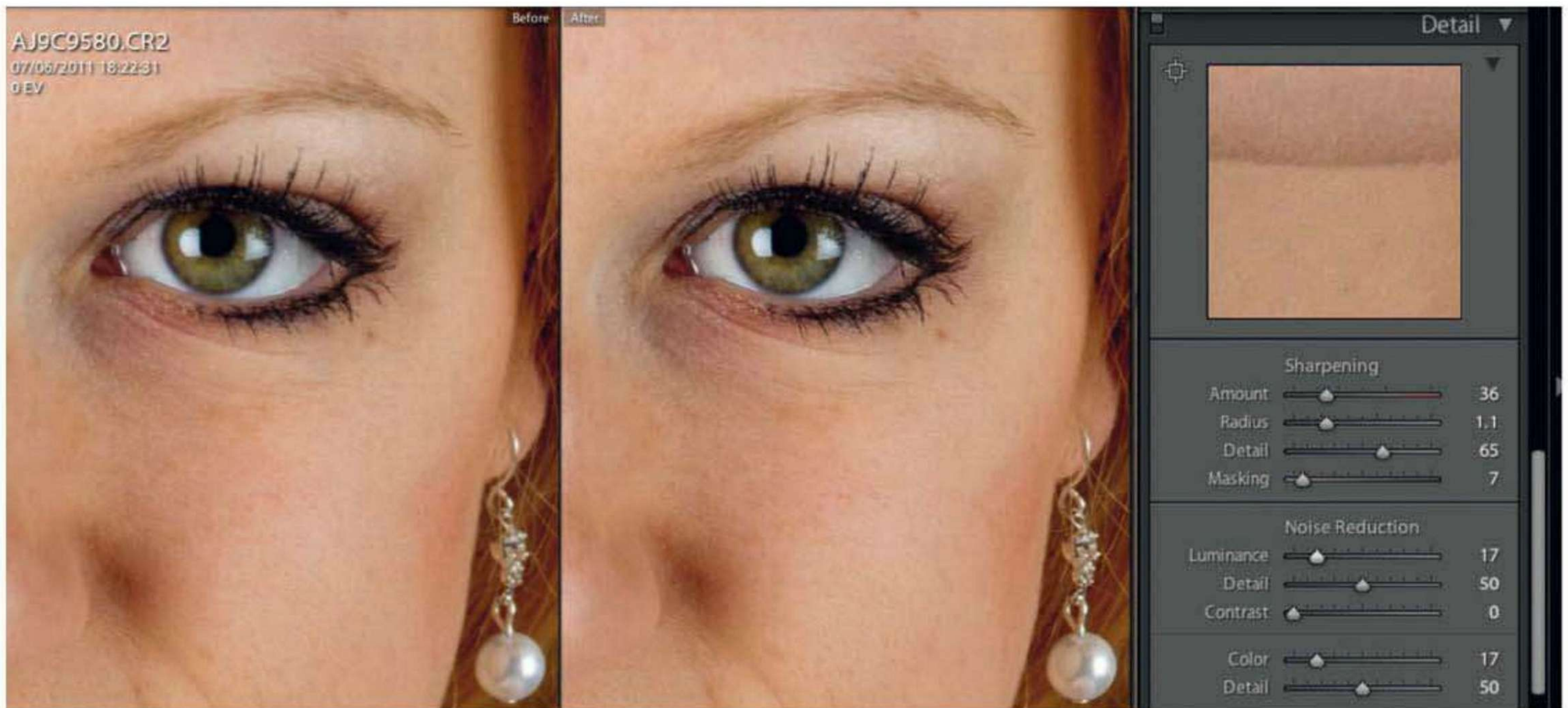


The control panels vary between programs as to how they control sharpening and noise reduction. Adobe Lightroom (A) has the greatest noise-reduction controls, while Adobe Camera Raw (B) uses the same sharpening settings. Apple Aperture (C and D) features a range of sharpening controls



Using the split-screen display allows direct comparison of the before and after images





# SHARPENING

## CAPTURE SHARPENING

Sharpening that is controlled within the raw-conversion software is often referred to as input or capture sharpening because it is equivalent to the sharpening applied to JPEG files as part of the in-camera processing. Output sharpening, on the other hand, is added as a final stage of the editing process, depending on the size and medium of the output.

When a raw file is opened, it has had no sharpening added to it whatsoever, although some raw programs will by default apply an amount of sharpening on the slider, which can then be increased or decreased. The aim with this type of sharpening is to reveal as much detail in the image as possible without causing it to look unreal or produce unsightly halos around object edges.

## LUMINANCE SHARPENING

When sharpening using the Unsharp Mask tool in Photoshop, it is widely recognised that you can achieve a better result by using the Lab mode and sharpening the Luminance channel, or sharpening a duplicate layer and using the Luminosity blending mode. This avoids colour shifts in the process that can appear when sharpening the image as a whole. The algorithms in raw-conversion programs such as Adobe Lightroom and Camera Raw use only the Luminance channel to sharpen, therefore achieving an improved result without the complications.

## THE CONTROLS

The names of the sharpening controls will vary slightly depending on the program used, but how they function is actually

**Above: Subtle capture sharpening allows the maximum amount of detail to be obtained from the image**

fairly standard. Lightroom and Camera Raw use four sliders, labelled Amount, Radius, Detail and Masking. Phase One's Capture One uses Amount, Radius and Threshold, while Apple Aperture uses Intensity, Edges and Fall Off. By holding the Alt key while adjusting any of these sliders in Lightroom or Camera Raw, the effect is isolated against a grey background, which makes it easier to see exactly what it is doing to the image.

## SHARPENING COMBINATIONS

With some practice, it will not take long to learn which values best suit particular images. To concentrate on just the high-contrast edges, low Radius and Mask values, but a higher Detail value, will be necessary. For a wider, more global sharpen, a high Radius value but lower Detail and Mask values will be required. When performing sharpening, it is often best to give the Amount slider a default value, adjust the others and then return to the Amount for fine-tuning.

# FULL-SIZE PREVIEW

**TO ACCURATELY** sharpen an image, first ensure it is being viewed at 100%. When applying sharpening, some programs will only show the effect with a 100% or greater view, which allows the full effect to be seen and reduces the memory needed to adjust the preview. Lightroom features a preview window with 100% (1:1) or 200% (2:1) magnification, while other programs will require the zoom to be used to enlarge the main image.

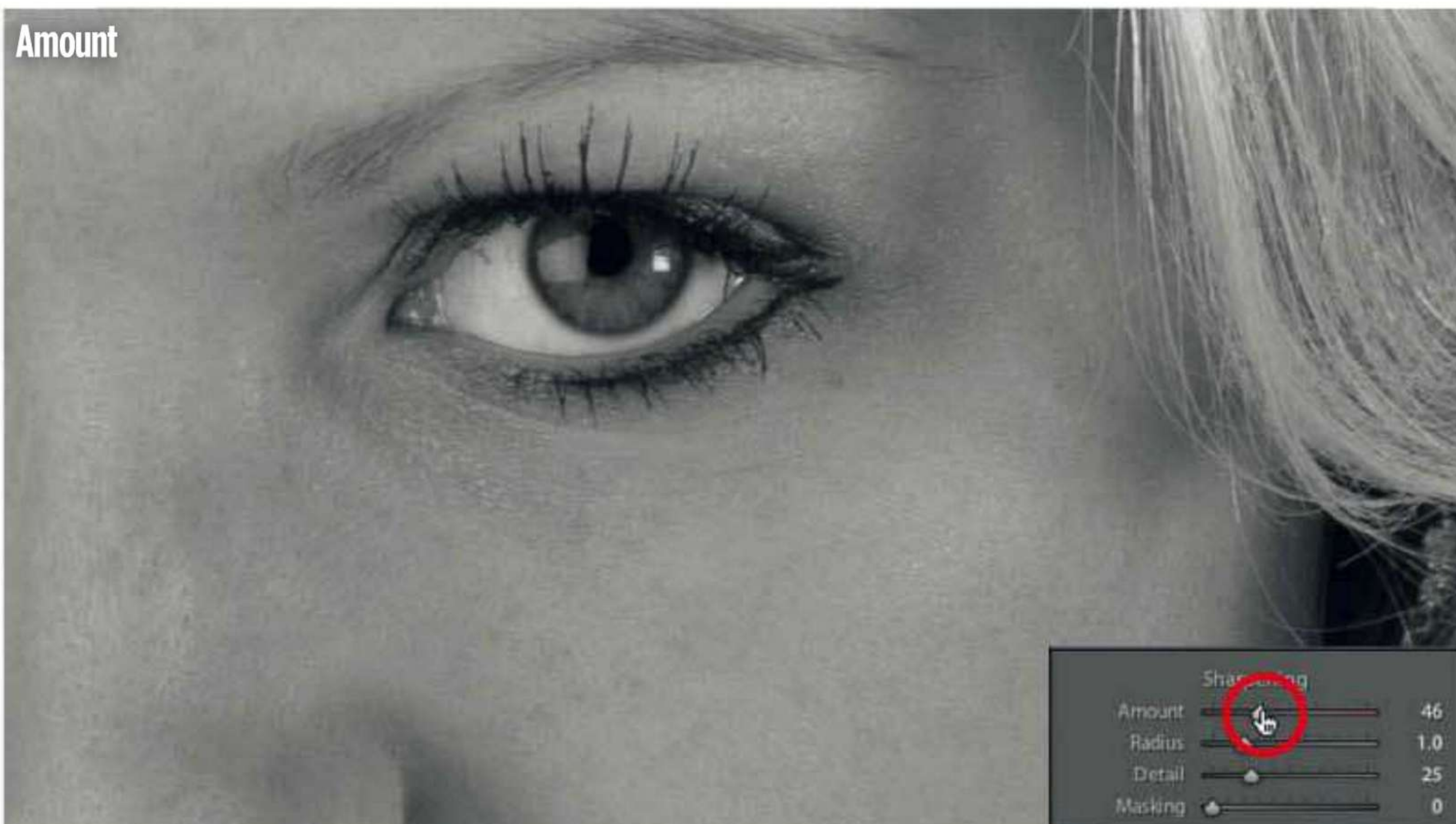


## OUTPUT SHARPENING

Output sharpening is a useful feature for both raw and JPEG files, as it is about optimising an image depending on the output. Output sharpening is most useful for printing, as prints require more pronounced sharpening than on-screen images. The amount of sharpening needed also depends on the intended size of the print. Larger prints require more sharpening as the pixels become less dense and appear softer.

Most raw software offers a form of output sharpening. Lightroom provides various presets for this in the print module and the export settings, while Aperture has a slider-based control. Programs such as Nik Sharpener Pro ([www.niksoftware.com/sharpenerpro](http://www.niksoftware.com/sharpenerpro)) can be installed as a plug-in for Lightroom, Photoshop or Aperture to give more advanced output sharpening control.





### SHARPENING PRESETS

In Lightroom, the Preset list contains two Sharpening settings: one for Scenic (narrow edges) and another for Faces (wide edges). These are useful as a quick method or as a starting point for fine-tuning. Once values have been set that suit the images, presets can be created. To do this, simply make the sharpening adjustments on one image, then click on the plus symbol above the Preset panel. Give the preset a name and make sure that only the sharpening settings are ticked in the options before clicking Create.

### SELECTIVE SHARPENING

The Adjustment Brush in Lightroom and the Quick Adjustment Brush in Aperture allow the addition, or indeed removal, of sharpening by painting over an area in an image. This is more useful for creative effect than to fine-tune the overall image sharpness.

The Lightroom control features a single slider from -100 to +100 sharpness and so offers less control than the global adjustments. However, Aperture's controls in Version 3 allow all three sharpening sliders to be used in the brush. Selective sharpening can be useful for highlighting features such as the eyes in a portrait and with a negative value on skin.



# LIGHTROOM ADJUSTMENT

## AMOUNT

The Amount slider (called Intensity in Aperture) is the main sharpening control. For those familiar with the Unsharp Mask control, the Amount here works in much the same way but the values given in the raw adjustment are different. For instance, while an 80-100 value in Unsharp Mask is usual, the Amount should not be taken beyond 40-50 in Lightroom or Camera Raw.

## RADIUS

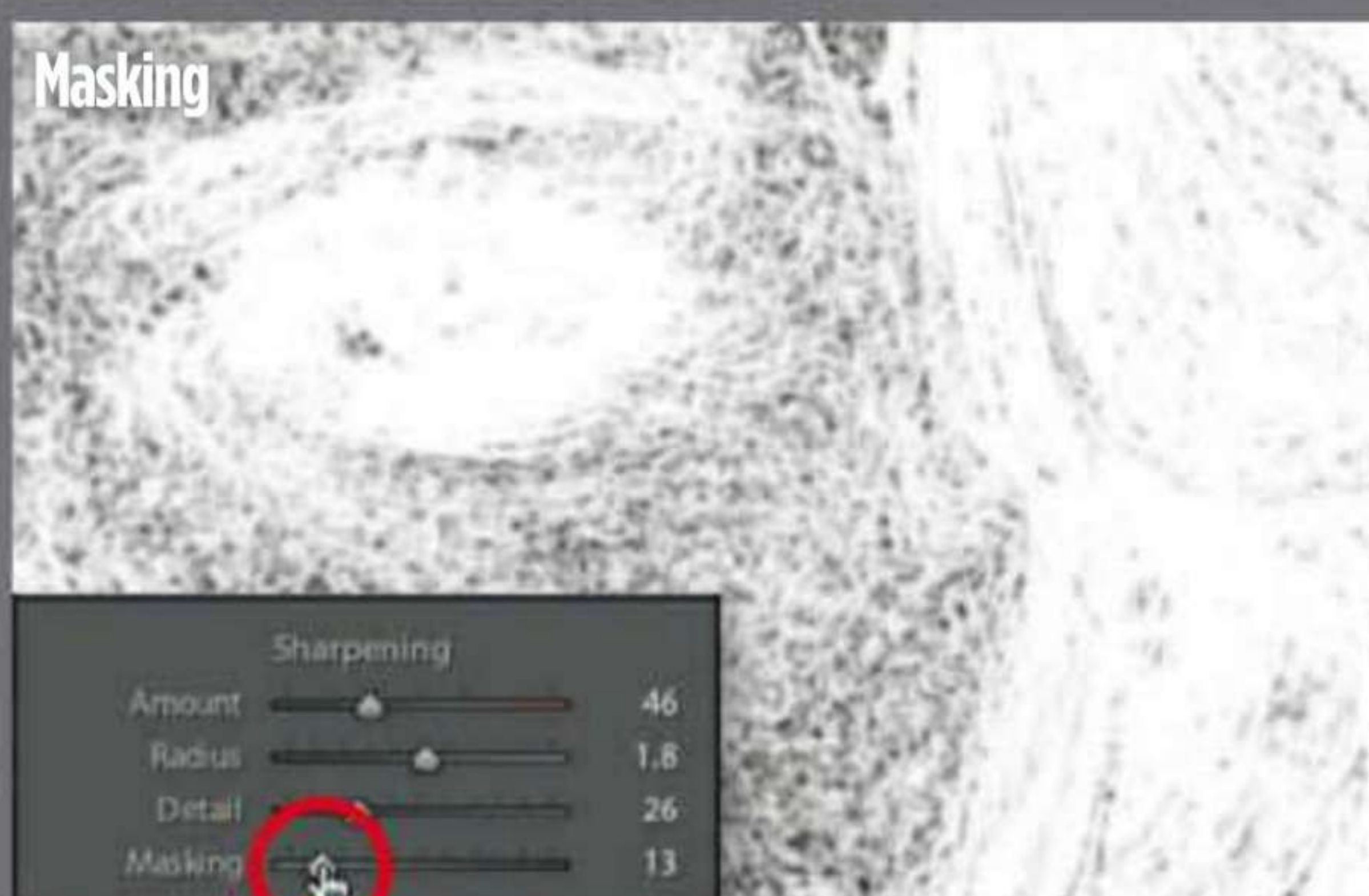
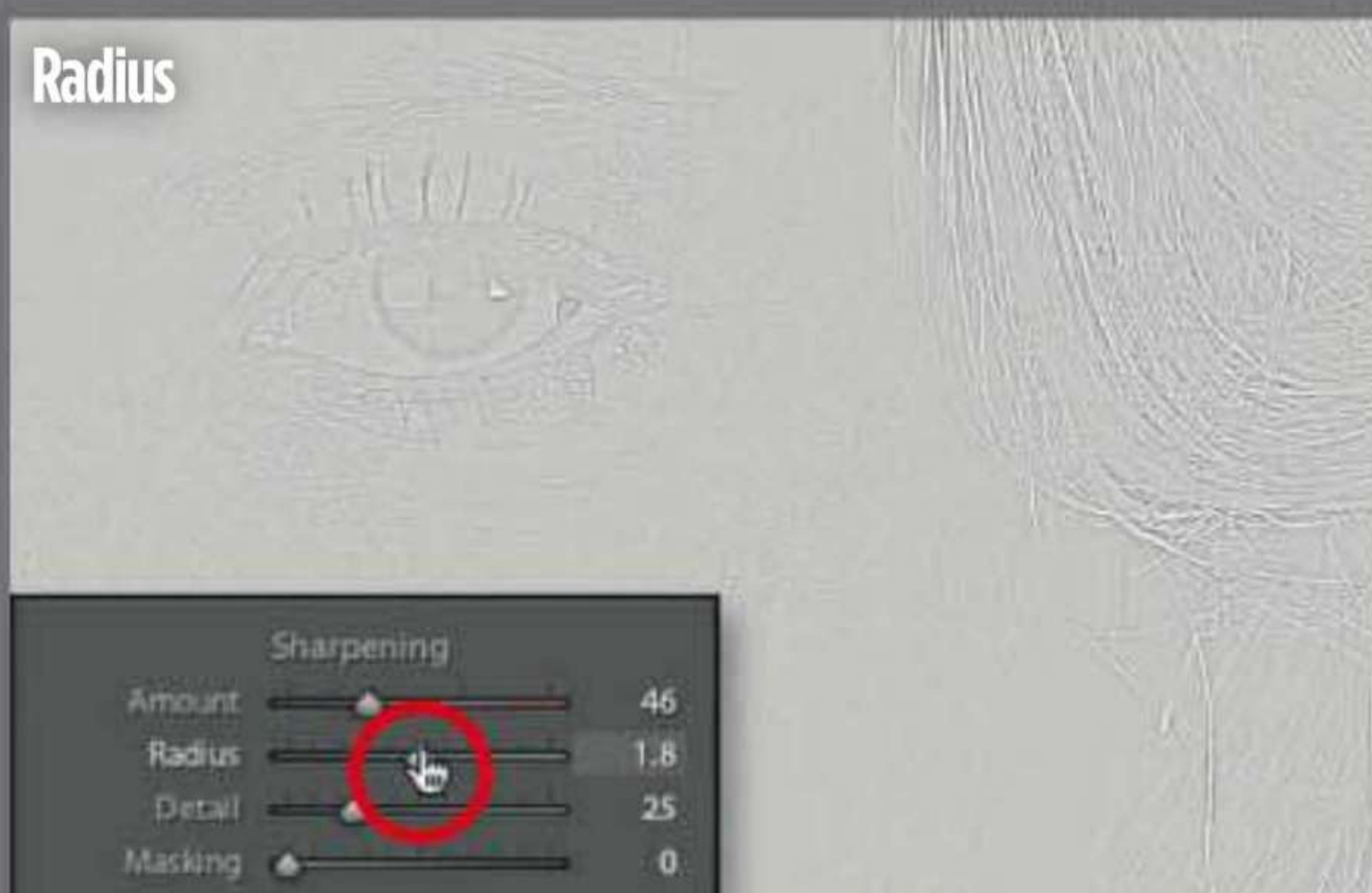
The Radius slider (Fall Off in Aperture) affects how far away from an edge the sharpening occurs. With a low setting the sharpening affects more defined edges, while at a higher setting the sharpening will affect softer edges.

## DETAIL

The Detail slider determines how much of the image is allowed to be sharpened. By increasing the value of this slider, more detail is included in the sharpening and it will have a more global effect. By keeping this value low, only the denser parts of the image will be sharpened, such as the hard edges. The Edges slider in Aperture performs a similar function.

## MASK

The Mask slider is fairly self-explanatory, in that it masks off areas of the image that are not to be sharpened. The higher the value, the more of the image is masked off and left unsharpened, while the lower the value, the less of the image is masked off. If it is just the high-contrast areas or edges that require sharpening, then a higher value should be used.

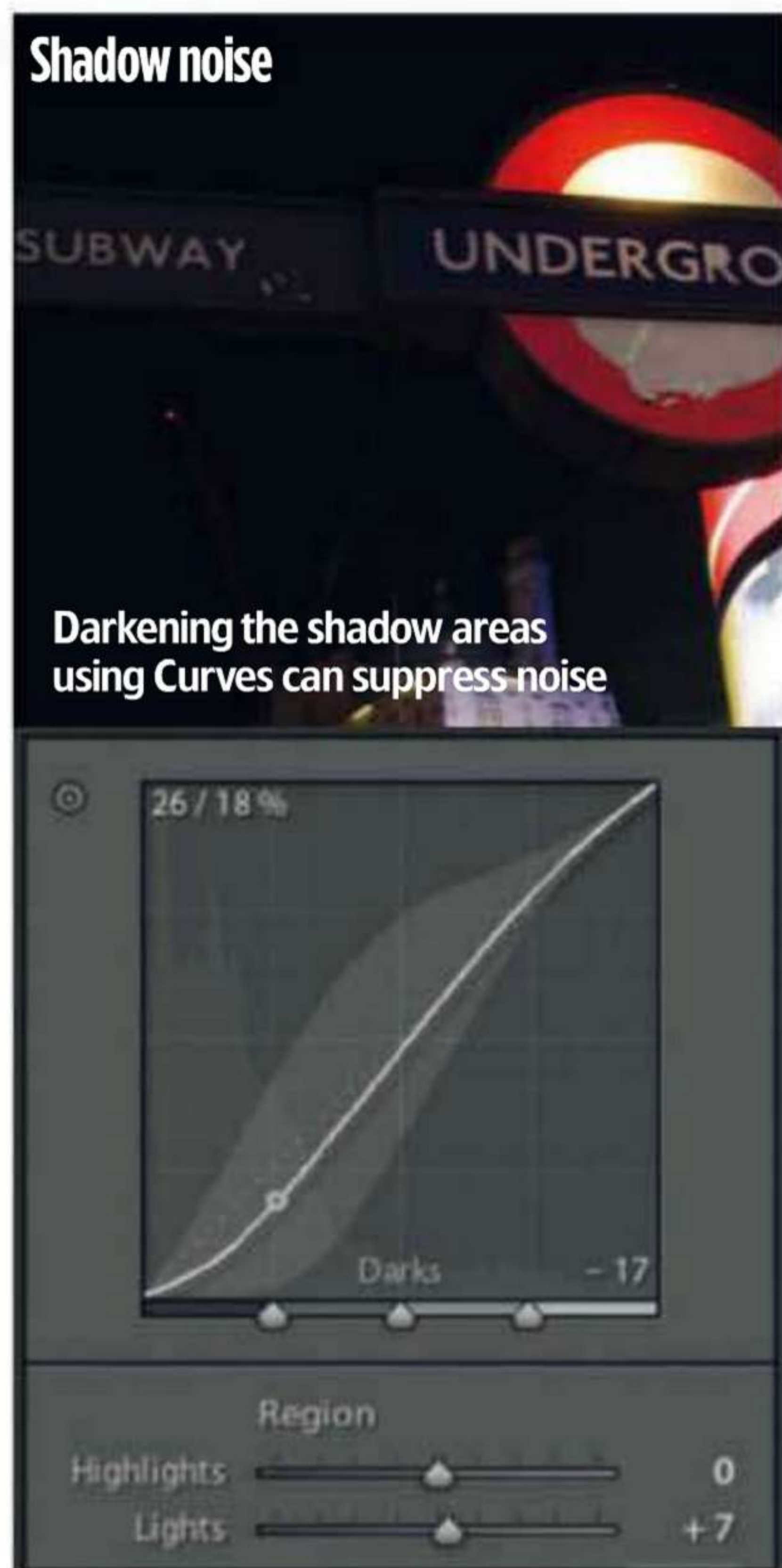




# NOISE

## SHADOW NOISE

Noise is an issue unique to digital photography; while film grain also encroaches on the quality and detail of an image, its effect is more palatable. Noise levels are intensified by higher ISO settings or when a shot is underexposed and then its levels are boosted in software. Noise appears more prominently in shadow areas, so it is possible to reduce the appearance of noise by simply increasing the contrast and darkening those shadow areas. To do this in raw software, either increase the shadows slider or create a slight S-curve in the Curves control, concentrating on lowering the bottom-left section of the line.



## LUMINANCE

As noise appears in two main forms, most raw converters provide two sliders to control it. Increasing the Luminance slider suppresses the amount of luminance noise present in the image. However, too much will cause softness in the image and a removal of detail, so the control should be used sparingly. Luminance noise is often considered the least intrusive type of noise, and therefore leaving some in the image is more acceptable than leaving colour noise.

In Lightroom 3, the Luminance section gains two extra sliders for detail and contrast. The Detail slider returns detail to the image removed by the Luminance control, while Contrast emphasises dense areas to make hard edges stand out through the softening. Both refine the adjustments you have made with the main slider.

## COLOR

The Color control will suppress the amount of colour noise present in the image. By default, many raw converters will add an amount of noise reduction to images, usually to the colour control. Lightroom automatically adds a value of 25 to colour noise reduction when opening raw files, which will cover the noise in most images. For some, though, this may be too much, in which case it can be reduced to the lowest value possible without signs of colour noise to maximise detail. Lightroom 3 offers a second slider for detail, and by fine-tuning this it is possible to achieve the optimum quality without revealing noise.

## USING EXTERNAL NOISE REDUCTION

As with sharpening, there are programs and plug-ins specifically designed for noise reduction. Noise Ninja is one of the more popular offerings and works as a plug-in for Aperture or a stand-alone program. Lightroom users can set it as an external editor, but the file must first be rendered into a JPEG or TIFF format so it is best used as the final step. Most users, however, will find the noise-reduction controls in the latest version of Lightroom more than sufficient.

## Luminance noise



## Colour noise



# CHROMATIC ABERRATION, VIGNETTING AND DISTORTION

**ALTHOUGH** noise and sharpness are the main facets we look to correct in processing, there are other factors affecting image quality that can be altered. Lenses are often the cause of distortion, vignetting and chromatic aberrations but these can all be corrected for manually in raw software. Lightroom and Camera Raw have extensive lens-correction controls that allow all three of these afflictions to be fine-tuned, while there are plug-ins available for Aperture that produce similar results. Lens profiles are also available, which are designed to automatically correct for the attributes of known lenses, or even customise the settings. DxO Optics Pro ([www.dxo.com](http://www.dxo.com)) is a dedicated lens-correction program that works with raw files, and which can easily form part of your raw workflow.





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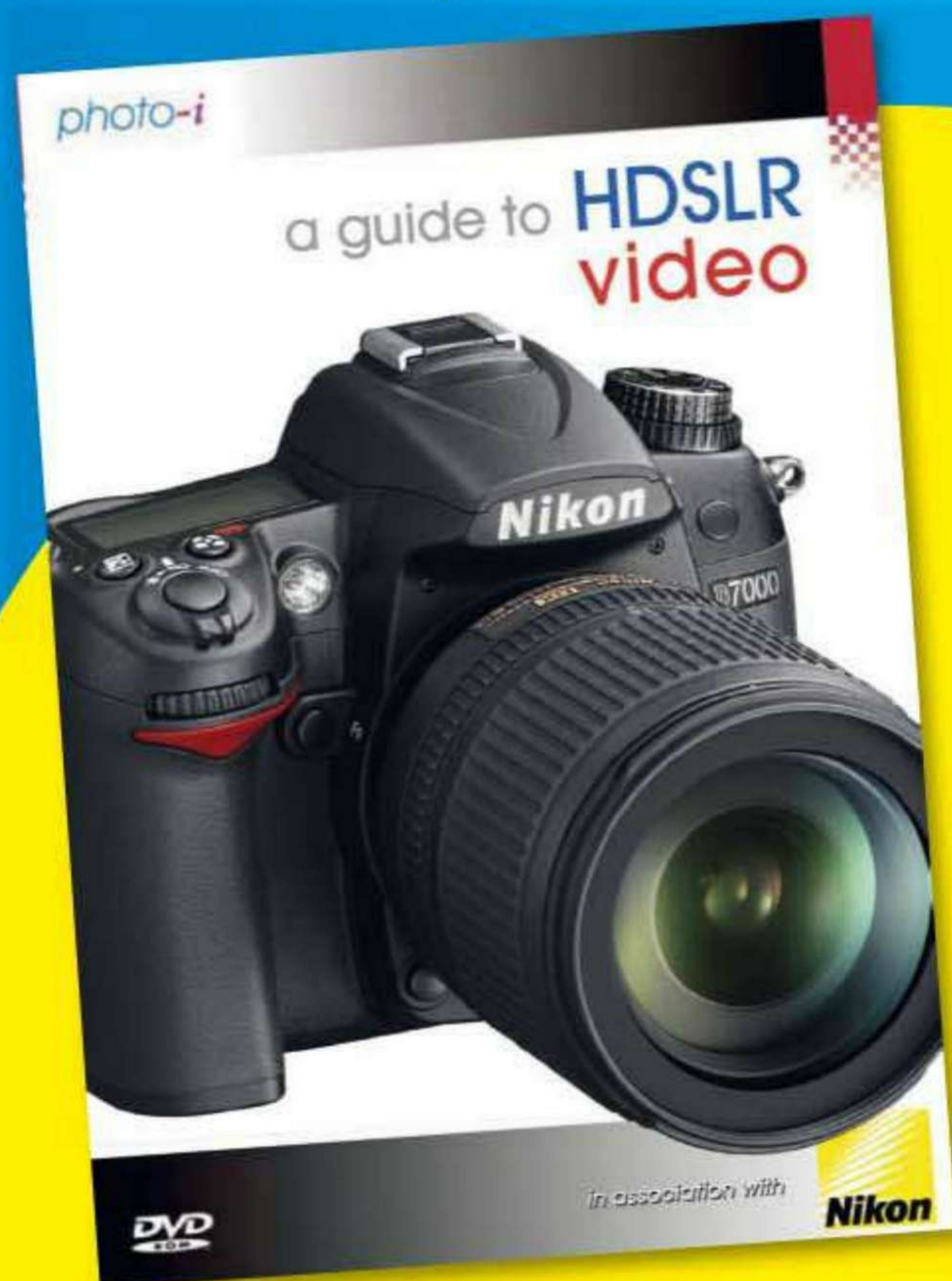
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# AskAP

Let the AP team answer your photographic queries

## VIDEO PLAYBACK

**Q** Having just read the news story about compatibility issues between the Leica M9 and SanDisk Extreme SD cards (AP 27 August), I too have had a problem, but in my case it was with a Pentax K-7. I originally used a SanDisk Extreme (Class 2) 8GB SD card, but had a problem with the less-than-smooth playback of video. Thinking that the problem was related to the write speed of the card, I upgraded to a Class 10 card bought from Amazon.

What I now find is that sometimes, when the card is inserted after downloading images to my computer, the camera reports 'card error' and I have to remove and re-insert the card. I never had this problem with the Class 2 card. Formatting the new card in the camera hasn't solved the problem – and it hasn't improved the video playback issue, either! **Graham Woodward**

**A** The Pentax K-7 stores its movie footage as .avi files rather than H.264 encoded video. This means it's much easier to deal with when playing back on your home PC or Mac, but takes up more room on the card. Moving all that data around and processing it quickly may explain the jerky playback. It should be much better when played back on your computer.

As for the card errors, you may have a dodgy SD card that should be replaced under warranty. Try using the card in another device to see if you can replicate the error. Since your other card is not showing the same errors, I doubt it is the camera or your computer that is at fault.



Is it possible to borrow another SD card from a friend to try in the camera? If you don't see the error, then I think you can safely say there is something wrong with the card you have recently bought. I would imagine Amazon will replace it for you without hesitation.

**Ian Farrell**

## APS AVAILABILITY

**Q** Are APS cameras still used? I see references to APS in high-street photolabs and on the receipts they give out for collecting developed films, but I see no reference to APS film in photography magazines. **RR Rabin**

**A** The trouble with the Advanced Photo System (APS) was that it didn't stay advanced for very long. Picture quality never quite stacked up against full-frame 35mm film and the convenience aspect of APS vanished the minute that digital cameras hit the scene. However, some high-street and mail-order companies still process the film, and you can buy new rolls of APS film from some (but by no means all) branches of Boots and Jessops, as well as online. Try [www.jessops.com](http://www.jessops.com). **Ian Farrell**

## CREATING A CONTACT SHEET

**Q** I am trying to create a contact sheet in Photoshop CS5, but the option doesn't seem to exist in the Automate command of this version of Photoshop (File>Automate>Contact Sheet II). Can you tell me where it has gone or how I'm supposed to do this now? **Sandra Turrell**

**A** There are two ways you can create a contact sheet in Photoshop CS5. The first is to download the additional plug-ins from Adobe's website, which include Contact Sheet II, and once these are installed you will be able to perform the operation as with all previous versions. The only exception to this is if you are running the 64-bit version of CS5 on a Mac, in which case you will need to install the 32-bit version to run the plug-ins.

The alternative, and easier, method is to

## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com) or by post to:

**Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

## f/AQ

### Is a lens hood always necessary?

Most lenses these days come with lens hoods – the plastic surrounds that mount on the end – but it's amazing how many photographers don't use these when they are shooting. I'm not sure why, because lens hoods are one of the most useful accessories around.

use the new Output workspace in Bridge, which was introduced in CS4. By going to Window>Workspace>Output, an additional palette will appear with extensive options. Click on PDF in the top left and then, under the Template drop-down menu, select the contact sheet you require. Use the Document and Layout settings to select the page size and number of images per page. Instead of opening as a Photoshop document, this saves as a PDF (or web page), but processes much quicker than the old system.

**Mat Gallagher**

## OBTAINING COKIN FILTERS

**Q** In AP 16 July, you recommended a Cokin A300 filter holder for compact cameras. Where can I buy one? Cokin's UK website doesn't list them as available. The only one I could locate was sold on eBay a few months ago. **A Nelson**

**A** The excellent Cokin A300 filter holder is only available as part of the Filterfast range of kits, which

## FROM THE AP FORUM

### Constant apertures

**Bezy3004 asks** If I had a Nikon 70-200mm f/2.8 VR II lens and took a shot at f/2.8 and 70mm, I would get a shutter speed of around 1/800sec in aperture-priority mode. What sort of shutter speed would I get at f/2.8 and 200mm? Is there a considerable difference compared to a non-constant aperture lens?

**Beejaybee replies** Exposure is determined by four factors: the shutter speed, the working aperture, the ISO speed of the film/sensor and the reflectivity of the scene. Focal length does not come into



Lens hoods are designed to prevent flare – those coloured, ghostly artefacts caused by direct light entering a lens and bouncing around inside. By shading the front element, lens hoods reduce the chances of this happening. It is similar to casting a shadow over the front of your camera with your hand while keeping it out of shot.

However, there is more to flare than colourful bright spots. Light bouncing around inside a lens also lowers contrast, resulting in grey blacks and less than punchy colours. This light can come from unexpected places, too. Recently, I was shooting still life in the studio using two flash heads and a Lastolite light tent. The lens of my Hasselblad was poking right inside the

tent, and light coming into it from the white surroundings was causing a significant drop in contrast. This was cured with a humble lens hood, which resulted in a significant increase in contrast. Hasselblad lenses are pretty damned good, so if it can happen to them it can happen to even the most recent, computer-designed DSLR optics.

The second use of a lens hood is protection. The extra bulk on the end of your lens prevents sticky fingers leaving marks on the front element, and if you should bang the end of your camera on something (as happened to me when a moped clipped the end of my Nikon 28mm f/2.8 in Vietnam), it's much cheaper to replace a lens hood than a lens! **Ian Farrell**

are listed on Cokin's website at [www.cokin.co.uk/pages/filterfast.htm](http://www.cokin.co.uk/pages/filterfast.htm). It is not currently available separately. The Filterfast kit you want is the G350, which also contains two starburst filters. Contact the UK importer Intro2020 for more details ([www.intro2020.co.uk](http://www.intro2020.co.uk)). **Ian Farrell**



24 AF-1 as a good combination of price, power and size. Would I be buying this as a dedicated unit or just a unit the camera can fire? According to the Olympus handbook, third-party flashguns can only be used with camera set to M. Does this also mean it can be fired at any shutter speed? Would I have to use a distance/aperture chart? **Mike Joannides**

**A** The Metz 24 AF-1 should suit your Olympus Pen E-P1 very well, being the smallest flash in the Metz range. A model dedicated to Olympus cameras is available and means you won't have to use the camera in manual-exposure mode and read distances from a chart, which would be the case if you were using an older manual flashgun (be wary of trigger voltages) or another brand of flash that you were firing manually (Nikon, Canon and so on). With an Olympus-dedicated flashgun, you should be able to use the full range of exposure modes to balance flash and ambient light with ease. **Ian Farrell**

#### FLASH FOR E-P1

**Q** I am very pleased with my recently purchased, end-of-line Olympus Pen E-P1 with 17mm lens and VF-1 viewfinder. The absence of flash is not a problem, but it would be nice to have one for occasional use. I have identified the Metz

the equation. So, if the scene lighting is reasonably uniform, you will get the same shutter speed irrespective of the focal length, whichever type of lens you're using. A constant-aperture f/2.8 lens will, however, allow you to work at the maximum shutter speed irrespective of the focal length setting. With a 70-200mm f/2.8-4 lens, if you were able to get 1/800sec at the maximum aperture at 70mm, you would only be able to get 1/400sec at the maximum aperture at 200mm.

**GeoffR replies** While it is correct to say that focal length does not feature in the exposure calculation, it has an effect on shutter speed simply because you are reducing the angle of view as focal length increases. So, for example, at 70mm you have some water and sand in the bottom of the image, a light coloured cliff on the right and clump of dark trees in the middle. The sand, the sea, the cliff and the trees will affect the meter. When you zoom in, the trees will dominate

and the shutter speed will fall because the subject is now predominantly dark.

**Ian Farrell replies** If I could just be really pedantic for a moment, while f-stops are calculated to be independent of focal length, they are just this – calculations. It's very common to compare two different designs of 70-200mm f/2.8 lens and find that they transmit slightly different amounts of light, though at identical f-stops. This is no practical problem with TTL metering, of course, but it's interesting that a Canon, Tamron and Nikon 70-200mm f/2.8 zoom could all require slightly different 'correct' shutter speeds to give the same exposure.

Film directors get around this by using t-stops, where t stands for transmittance. T-stops are not calculated, but are measured, so you know that if you swap between two lenses but stay at the same t-stop, the amount of light transmitted through each will be the same.

# In next week's AP

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### ADVANCED GUIDE TO BLACK & WHITE

**FREE SUPPLEMENT**

Lee Frost explores the subtleties of shooting and exposing for mono to create dynamic black & white images

#### ON TEST



## SIGMA SD1

We test the new premium DSLR and investigate how its 48MP Foveon sensor compares against the Bayer-array units of Nikon and Pentax

#### ON TEST

## AF-S DX MICRO NIKKOR 40MM F/2.8G

Richard Sibley tests Nikon's latest DX-format macro lens that costs around £250



#### EXPERT ADVICE



## MASTERCLASS

Cathal McNaughton guides readers through the most creative ways to shoot the city at night

#### ON TEST

## RICOH GXR A12 MOUNT

We look at Ricoh's much-awaited M-mount unit for using M lenses with the Ricoh GXR



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CANON FIT TELEPLUS 2X MC7 ELEMENT TELECONVERTER.....	MINT £89.00
CANON PB E2 BOOSTER FOR EOS 1V/EOS3 etc.....	MINT £75.00
CANON PB-F1 BOOSTER FOR EOS 1 etc.....	MINT £59.00
CANON 540D EZ FLASH + INST.....	MINT CASED £99.00

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CANON ANGLE FINDER C.....	MINT CASED £139.00
CANON TC 80N3 REMOTE CONTROLLER.....	MINT BOXED £85.00
CANON LC3 TRANSMITTER AND RECEIVER.....	MINT £145.00
CANON LC4 TRANSMITTER AND RECEIVER.....	MINT £165.00
SIGMA 15mm f2.8 EX DG FISHEYE LENS (LATEST).....	MINT BOXED AS NEW £425.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST).....	MINT BOXED £345.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST).....	MINT - CASED £299.00
SIGMA 24mm f1.8 EX DG LENS.....	MINT + HOOD £299.00
SIGMA 30mm f1.4 EX DC SLD & ELD GLASS (LATEST).....	MINT BOXED £275.00
SIGMA 70mm f2.8 EX DG MACRO (LATEST).....	MINT BOXED AS NEW £289.00
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SIGMA 17 - 35mm f2.8/4 EX ASPHERICAL.....	MINT BOXED £195.00
SIGMA 18 - 50mm f3.5/5.6 DC ZOOM.....	MINT £75.00
SIGMA 18 - 125mm f3.8/5.6 DC OS HSM (LATEST).....	MINT CASED £195.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD.....	MINT CASED £395.00
SIGMA 28 - 135mm f3.8/5.6 MACRO ASPHERICAL + FILTER.....	MINT + HOOD £95.00
SIGMA 70 - 200mm f2.8 EX DG HSM MACRO II.....	MINT BOXED £675.00
TAMRON 28 - 75mm f2.8 XR Di SP LD GLASS (LATEST).....	MINT + HOOD £245.00
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TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST).....	MINT £375.00

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CONTEX 90mm f2.8 SON G + FILTER + CONTEX HOOD.....	MINT BOXED £245.00
CONTEX 90mm f2.8 SONNAR "G".....	MINT- £199.00
CONTEX TLA 140 FLASH.....	MINT CASED £49.00
CONTEX TLA 200 FLASH BLACK.....	MINT CASED £95.00
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CONTEX ARIA BODY (SUPERB STRAP INSTRUCTIONS).....	MINT BOXED £269.00
CONTEX ARIA BODY (STRAP INSTRUCTIONS).....	EXC++ BOXED £199.00
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CONTEX FIT YASHICA 28mm f2.8 SUPERB CONDITION.....	MINT £85.00
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CONTEX TLA 280 FLASH.....	MINT- £95.00
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LEICA M6 BODY CHROME 0.72.....	MINT-BOXED £875.00
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LEICA M6 BODY BLACK 0.72.....	EXC+++ BOXED £765.00
LEICA Mda BODY (SUPERB CONDITION).....	MINT- £575.00
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LEICA II a BODY.....	MINT CASED £289.00
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LEICA 24mm f2.8 ELMARIT-M BLACK ASPHERIC + FINDER.....	MINT BOXED £1,999.00
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LEICA 35mm f2.8 SUMMILCON ASPHERIC + HOOD - CASE.....	

LEICA 50mm f2.8 COLLAPSIBLE ELMAR M BLACK.....	MINT BOXED AS NEW £1,495.00
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WFT-E2 Mark II (ECS 1D IV)	<b>£629.99</b>	EG-E7 (7D)	<b>£149.99</b>	WF DC32 (IXL S 11C IS)	<b>£169.99</b>
WFT-E3 (ECS 40D)	<b>£719.99</b>	EG-E8 (550D)	<b>£114.99</b>	WF DC33 (IXL S 12C IS)	<b>£175.00</b>
WFT-E4 (ECS 5D Mk II)	<b>£599.99</b>	EG-E9 (60D)	<b>£159.99</b>	WF DC35 (PowerShot 55C)	<b>£175.00</b>
WFT-E4 Mark II (ECS 5D Mk II)	<b>£599.99</b>			WF DC39 (IXL S 11S)	<b>£175.00</b>
WFT-E5E (ECS 7D)	<b>£429.99</b>			WF DC42 (PowerShot SX220 IS)	<b>£175.00</b>
Batteries		Flashguns		Cases	
ME 6L (for Digital IXUS 85 IS)	<b>£43.00</b>	Speedlite 270EX II	<b>£159.99</b>	EH-19L Semi-hard Case (600D)	<b>£39.99</b>
ME 7L (for PowerShot G1C)	<b>£59.00</b>	Speedlite 320EX	<b>£224.99</b>	EH-20L Semi-hard Case (7D)	<b>£92.99</b>
ME 9L (for IXUS 1000 IS)	<b>£43.00</b>	Speedlite 430EX II	<b>£204.99</b>	EH-21L Semi-hard Case (60D)	<b>£84.99</b>
EF 511A (G6, 30D, 40D, 50D)	<b>£79.99</b>	Speedlite 580EX II	<b>£364.99</b>	DCC-62 Leather Case (IXL S 1C5)	<b>£9.99*</b>
LF E4 (for ECS 1D/1Ds Mark III)	<b>£124.00</b>	Macrolite MP-14EX	<b>£469.99</b>	DCC-65 Leather Case (G11)	<b>See Web</b>
LF E5 (ECS 450D / 500D)	<b>£44.99</b>	MT-24EX Macro Twin Flash	<b>£789.99</b>	DCC-65 Soft Case (A1000 IS)	<b>£6.99</b>
LF E6 (for 60D / 7D / 5D Mk II)	<b>£69.99</b>	Speedlite Transmitter ST-E2	<b>£179.99</b>	DCC-65 Soft Case (A3300 IS)	<b>£19.00</b>
LF E8 (for ECS 550D / 600D)	<b>£44.99</b>			DCC 66C Soft Case (G11)	<b>£23.00</b>
LF E1C (for ECS 1100D)	<b>£44.99</b>			DCC 65C Soft Case (G1C)	<b>£23.00</b>
Remotes				DCC 140C Soft Case (59C)	<b>£23.00</b>
RC-6 (ECS 500D, 550D, 600D)	<b>£16.99</b>			SC-DC65A Black Case (G11)	<b>£75.00</b>
FS-60E3 (ECS 400D, 450D)	<b>£24.99</b>				
TC-80N3 (40D, 5D, 1D III 1Ds III)	<b>£44.99</b>				
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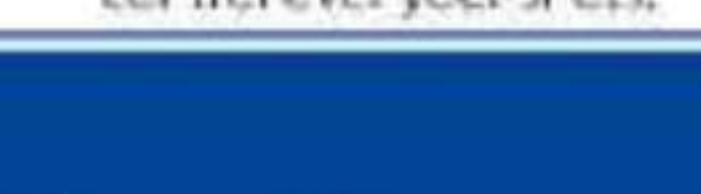
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The new Colour SLR

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- HD Video
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# Panasonic

## Panasonic DMC-GF3



Megapixels	13	HD Video	✓
LCD Screen	3.0"	FPS	3.8
Live View	✓	Card Type	SD

The LUMIX GF3 is the smallest and lightest interchangeable lens LUMIX G system camera\* and designed to help you get more from every moment.

\*With a built-in flash, as of date of release

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Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	4
Live View	✓	Card Type	SD

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## Panasonic G2 Body Only



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Live View	✓	Card Type	SD

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LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

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- Full HD 1080i Video

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- Sweep Panorama
- 3.0" Tilt-angle LCD

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**NEX-5 + 18-55mm**  
**In stock from £419.99**

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- 3D Sweep Panorama
- HD Movie (720p)

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Medium duty aluminium  
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Position your camera with  
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**Slik Pro 624CF II  
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Professional carbon fibre tripod  
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General purpose tripod with  
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**GITZO** **5 STAR  
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**Gitzo GT3531 Mountaineer  
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Lightweight all-in-one  
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Pro 700DX Complete	£119.99
Pro 724 CF C/F Legs	£189.99
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**SLIK HEADS**

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Ball Head 800	£81.99
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GEO E530 C/Fibre	£189.99

**Our Price**

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D3100 + 18-55mm f3.5-5.6 G AF-S DX VR **£399**  
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CUSTOMER REVIEW: D3100 + 18-55mm VR  
★★★★★ 'A superb, entry level DSLR' *Bullwinkle - Essex*



**Nikon D90 Body** **£499**  
D90 + 18-105mm f3.5-5.6 G AF-S ED DX VR **£650**

CUSTOMER REVIEW: D90 + 18-105mm VR  
★★★★★ 'Most fun I have had with a camera in years' *Crisping - Essex*



**Nikon D5100 Body** **£525**  
D5100 + 18-55mm **£599**  
D5100 + 18-55mm + 50-200mm **£785.99**  
**UP TO £75 CASHBACK\***  
**HURRY! Cashback ends 30.09.11**

CUSTOMER REVIEW: D5100 + 18-55mm VR  
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**Nikon D7000** **From £818**  
D7000 Body RRP £1099.99 **£818**  
D7000 + 18-105mm f3.5-5.6 G AF-S ED DX VR RRP £1299.99 **£978**  
D7000 RECOMMENDED ACCESSORIES:  
Nikon MB-D11 Battery Grip **£249**

CUSTOMER REVIEW: D7000 + 18-105mm VR  
★★★★★ 'Amazing results with High ISOs' *Jeffrey - West Sussex*



**Nikon D300s Body** **£1094.99**  
D300s Body RRP £1499.99 **£1094.99**  
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\*T&Cs apply. Offer only available on new D300s DSLR purchases. See our website for details on how to apply for the Free Drive post your purchase. Offer ends 31.10.11.

CUSTOMER REVIEW: D300s + 16-85mm VR  
★★★★★ 'The perfect combo for a Prosumer' *Robin - Bristol*



**Nikon D700 Body** **£1859**  
D700 Body RRP £2247.99 **£1859**  
Nikon Capture NX2 **£132.99**  
Nikon Capture NX2 Upgrade (Capture NX required) **£81.99**

CUSTOMER REVIEW: D700 Body  
★★★★★ 'TerriFic Full-Frame DSLR' *RichardC300 - North Wales*



**Nikon D3s Body** **£3588.99**  
D3s Body RRP £4199 **£3588.99**  
D3s RECOMMENDED ACCESSORIES:  
Nikon EN-EL4a Battery **£99.95**  
Nikon SB-900 Speedlight Flashgun **£324.95**  
Nikon WT4 Kit inc MH-18a + Battery **£609.99**

CUSTOMER REVIEW: D3s Body  
★★★★★ 'Superb Pro-Camera' *WorcesterWeavings - Worcester*



**Nikon D3x Body** **£5064.99**  
D3x RECOMMENDED ACCESSORIES:  
Cokin H25CA ND Grad Filter Kit **£51.99**  
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Nikon 14-24mm f2.8 G AF-S ED **£1316.99**  
Nikon 70-200mm f2.8 G AF-S ED VR II **£1632.99**

CUSTOMER REVIEW: D3x Body  
★★★★★ 'As good as it gets' *Peterthegreat - Kent*

## SONY



**NEX-5** **From £409**  
NEX-5 + 16mm f2.8 Pancake **From £409**  
NEX-5 + 18-55mm f3.5-5.6 CSS **From £439**  
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A850 Body **£1999**  
A900 Body **£2189.99**

## A35



**A35 DSLT** **From £469**  
A35 Body **£469**  
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### PRE-ORDER NOW...

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**NEW! A65 + 18-55mm £879**  
**NEW! A77 Body £1149**  
**NEW! A77 + 16-50mm £1669**

## Panasonic



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G3 Body (Black, £464.95  
G3 + 14-42mm f3.5-5.6 ASPH MEGA OIS **£488.95**

## GH2



**GH2** **From £464.95**  
GH2 + 14mm f2.5 ASPH + 14-42mm f3.5-5.6 ASP MEGA OIS (Black, **£549**

## G10



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T052 Colour	<b>£29.99</b> 35ml	<b>£3.99</b> 39ml, 3 for <b>£10.99</b>	440, 640, 660, 740, 760, 1160
T053 Colour	<b>£29.99</b> 43ml	<b>£3.99</b> 48ml, 3 for <b>£10.99</b>	Photo 700, 750
T0341-T0347 Set of 7	<b>£119.99</b> set of 7	Check Website.	Photo 2100
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T0541/2/3/4, each	<b>£13.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
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T0591/2/3, each	<b>£11.99</b> 13ml	Check Website.	
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T0611-T0614 Set of 4	<b>£32.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	C68, C68, CX3600/3650, CX4200/4250, CX4600/4650
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T0612/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0711-T0714 Set of 4	<b>£32.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	S20, S21, SX100/105/110/115/200/205/210/215, SX400/405/415/425, C78/82/120, E40W, EX300, CX4600/4650/5000/6000/7000/7400/8400/9400, Photo 1400
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T0791/2/3, each	<b>£11.99</b> 10ml	Check Website.	FX560, FX585, FX685
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T1281 Black	<b>£7.99</b> 5.9ml	<b>£4.99</b> 13ml	
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T1291-T1294 Set of 4	<b>£37.99</b> set of 4	<b>£16.99</b> sets of 4	SX420W/425W/525W/620FW, EX305F/310FW
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PG512 Black 15ml	<b>£15.99</b>
CL38 Colour 9ml	<b>£16.99</b>
CL41 Colour 12ml	<b>£19.99</b>
CL51 Colour 21ml	<b>£26.99</b>
CL52 Photo 21ml	<b>£19.99</b>
CL511 Colour 9ml	<b>£15.99</b>
CL513 Colour 13ml	<b>£19.99</b>
KP-361P Ink & Paper	<b>£12.99</b>
KP-1081P Ink & Paper	<b>£29.99</b>

Mary more in stock!

### Dell Cartridges

Comprehensive range of Original and Compatible Dell cartridges in stock - call or check website for details!



### HP Compatibles

No.15 Black 46ml	<b>£4.99</b>
No.21 Black 10ml	<b>£7.99</b>
No.22 Colour 21ml	<b>£11.99</b>
No.45 Black 45ml	<b>£4.99</b>
No.56 Black 24ml	<b>£9.99</b>
No.57 Colour 24ml	<b>£12.99</b>
No.58 Photo 24ml	<b>£12.99</b>
No.78 Colour 36ml	<b>£9.99</b>
No.88XL E/C/M/Y each	<b>£9.99</b>
No.110 Colour 12ml	<b>£10.99</b>
No.300XL Black 18ml	<b>£14.99</b>
No.300XL Colour 18ml	<b>£16.99</b>
No.336 Black 10ml	<b>£7.99</b>
No.337 Black 21ml	<b>£10.99</b>
No.338 Black 21ml	<b>£10.99</b>
No.339 Black 34ml	<b>£12.99</b>
No.342 Colour 12ml	<b>£10.99</b>
No.343 Colour 21ml	<b>£12.99</b>
No.344 Colour 21ml	<b>£14.99</b>
No.348 Photo 21ml	<b>£12.99</b>
No.350XL Black 30ml	<b>£14.99</b>
No.351XL Colour 26ml	<b>£16.99</b>
No.363 Black 20ml	<b>£6.99</b>
No.363 C/M/Y/FC/PM each	<b>£4.99</b>
No.363 Set of 6	<b>£24.99</b>

### HP Originals

No.21 Black 5ml	<b>£11.99</b>
No.22 Colour 5ml	<b>£14.99</b>
No.38 All Colours 27ml each	<b>£26.99</b>
No.56 Black 15ml	<b>£16.99</b>
No.57 Colour 17ml	<b>£24.99</b>
No.58 Photo 17ml	<b>£22.99</b>
No.100 Grey 15ml	<b>£22.99</b>
No.110 Colour 5ml	<b>£18.99</b>
No.300 Black 4ml	<b>£10.99</b>
No.300 Colour 4ml	<b>£12.99</b>
No.301 Black 3ml	<b>£9.99</b>
No.301 Colour 3ml	<b>£11.99</b>
No.337 Black 11ml	<b>£17.99</b>
No.338 Black 11ml	<b>£17.99</b>
No.339 Black 21ml	<b>£24.99</b>
No.343 Colour 7ml	<b>£18.99</b>
No.344 Colour 14ml	<b>£26.99</b>
No.350 Black 4.5ml	<b>£11.99</b>
No.351 Colour 3.5ml	<b>£13.99</b>
No.363 Black 6ml	<b>£13.99</b>
No.363 C/M/Y/FC/PM each	<b>£8.99</b>
No.363 Set of 6	<b>£39.99</b>
No.364 Black 6ml	<b>£8.99</b>
No.364 FC/C/M/Y 3ml each	<b>£7.99</b>
No.901 Black 4ml	<b>£11.99</b>
No.901 Colour 5ml	<b>£16.99</b>
No.920XL Black 49ml	<b>£19.99</b>
No.920XL C/M/Y 6ml each	<b>£8.99</b>
No.940XL Black 49ml	<b>£23.99</b>
No.940XL C/M/Y 16ml each	<b>£15.99</b>

Mary more in stock!



### Lexmark Compatibles

No.1 Colour	<b>£10.99</b>
No.2 Colour	<b>£11.99</b>
No.3 Black	<b>£14.99</b>
No.16 Black	<b>£10.99</b>
No.17 Black	<b>£9.99</b>
No.26 Colour	<b>£12.99</b>
No.27 Colour	<b>£11.99</b>
No.31 Photo	<b>£11.99</b>
No.32 Black	<b>£9.99</b>
No.33 Colour	<b>£11.99</b>
No.34 Black	<b>£11.99</b>
No.35 Colour	<b>£12.99</b>

### Lexmark Originals

No.1 Colour	<b>£16.99</b>
No.14 Black	<b>£16.99</b>
No.15 Colour	<b>£18.99</b>
No.17 Black	<b>£13.99</b>
No.23 Black	<b>£14.99</b>
No.24 Colour	<b>£16.99</b>
No.27 Colour	<b>£14.99</b>
No.28 Black	<b>£13.99</b>
No.29 Colour	<b>£14.99</b>
No.32 Black	<b>£15.99</b>
No.33 Colour	<b>£17.99</b>
No.36 Black	<b>£16.99</b>
No.37 Colour	<b>£18.99</b>
No.43 Colour	<b>£22.99</b>
No.44 Black	<b>£18.99</b>
No.100 Black	<b>£12.99</b>
No.100 Cyan / Mag / Yellow	<b>£7.99</b>

Mary more in stock!



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## MEMORY

### SanDisk COMPACT FLASH

Sandisk Ultra 30MB/s	
4GB 30MB/s	<del>£21.75</del> <b>£14.99</b>
8GB 30MB/s	<del>£36.12</del> <b>£23.99</b>
16GB 30MB/s	<del>£70.06</del> <b>£46.99</b>
Sandisk Extreme 40&60MB/s	
4GB 40MB/s	<del>£36.34</del> <b>£21.99</b>
8GB 60MB/s	<del>£67.02</del> <b>£38.99</b>
16GB 60MB/s	<del>£146.19</del> <b>£88.99</b>
32GB 60MB/s	<del>£288.89</del> <b>£134.99</b>
Sandisk Extreme Pro 90MB/s	
16GB 90MB/s	<del>£216.72</del> <b>£124.99</b>
32GB 90MB/s	<del>£384.27</del> <b>£229.99</b>
64GB 90MB/s	<del>£749.58</del> <b>£429.99</b>

### SECURE DIGITAL

Sandisk Blue C2: 5MB/s	
2GB 5MB/s	<del>£8.27</del> <b>£4.99</b>
4GB 5MB/s	<del>£12.41</del> <b>£6.49</b>
8GB 5MB/s	<del>£21.10</del> <b>£11.99</b>
16GB 5MB/s	<del>£39.39</del> <b>£22.99</b>
Sandisk Ultra C4: 15MB/s	
2GB 15MB/s	<del>£9.57</del> <b>£5.99</b>
4GB 15MB/s	<del>£15.86</del> <b>£8.99</b>
8GB 15MB/s	<del>£27.85</del> <b>£14.99</b>
16GB 15MB/s	<del>£57.22</del> <b>£28.99</b>
Sandisk Extreme C10: 30MB/s	
4GB 30MB/s	<del>£21.35</del> <b>£11.99</b>
8GB 30MB/s	<del>£37.42</del> <b>£19.99</b>
16GB 30MB/s	<del>£52.02</del> <b>£37.99</b>
32GB 30MB/s	<del>£92.02</del> <b>£74.99</b>
Sandisk Extreme Pro UHS1: 45MB/s	
8GB 45MB/s	<del>£54.84</del> <b>£28.99</b>
16GB 45MB/s	<del>£103.58</del> <b>£58.99</b>
32GB 45MB/s	<del>£192.57</del> <b>£115.99</b>

USB Pen Drives	
2GB SanDisk	<del>£8.84</del> <b>£5.49</b>
4GB SanDisk	<del>£11.44</del> <b>£6.49</b>
8GB SanDisk	<del>£20.08</del> <b>£10.99</b>
16GB SanDisk	<del>£37.35</del> <b>£19.99</b>
xD Picture Cards	
1GB Olympus	<del>£10.99</del> <b>£11.99</b>
2GB Olympus	<del>£24.99</del> <b>£14.99</b>
Memory Cases	
A range of protective shock resistant rubber lined memory case cases to keep your memory cards safe and secure	
Vanguard 3D	<b>£2.99</b>
Kenro MC5	<b>£6.99</b>
2 cards, 8 AA batteries	

## BATTERIES & CHARGERS

Stancarc Rechargeables	
High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.	
AAA 1000mAh Duracell	<b>£6.99</b>
AA 2450mAh Duracell	<b>£6.99</b>
AA 2700mAh GP	<b>£9.99</b>
AA 2850mAh Amermax	<b>£13.99</b>
AA 2900mAh Duracell	<b>£14.99</b>

ReCyko+ Rechargeables	
New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!	
AAA 850mAh equivalent (4)	<b>£5.99</b>
AA 2050mAh equivalent (4)	<b>£7.99</b>

Ultimate Lithium	
The most powerful Lithium AA and AAA batteries in the world. They are 100% pre-charged and last 10 times as long as alkaline batteries!	
AAA 1200mAh Lithium (4)	<b>£5.99</b>
AA 1200mAh Lithium (4)	<b>£7.99</b>

## BATTERIES

Camera Batteries	
A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer and Duracell. All batteries come with a 2 year guarantee.	
NB-1L for Canon	<b>£9.99</b>
NB-2L/LH for Canon	<b>£9.99</b>
NB-3L for Canon	<b>£9.99</b>
NB-4L for Canon	<b>£9.99</b>
NB-5L for Canon	<b>£9.99</b>
NB-6L for Canon	<b>£9.99</b>
NB-7L for Canon	<b>£9.99</b>
NB-8L for Canon	<b>£9.99</b>
NB-9L for Canon	<b>£9.99</b>
BP-511 for Canon	<b>£12.99</b>
LP-E5 for Canon	<b>£9.99</b>
LP-E6 for Canon	<b>£29.99</b>
LP-E8 for Canon	<b>£15.99</b>
LP-E10 for Canon	<b>£12.99</b>
NP40 for Fuji	<b>£9.99</b>
NP45 for Fuji	<b>£9.99</b>
NP50 for Fuji	<b>£9.99</b>
NP60 for Fuji	<b>£9.99</b>
NP80 for Fuji	<b>£9.99</b>
NP140 for Fuji	<b>£12.99</b>
NP150 for Fuji	<b>£14.99</b>
NP200 for Minolta	<b>£9.99</b>
NP400 for Minolta	<b>£12.99</b>
EN-EL1 for Nikon	<b>£9.99</b>
EN-EL2 for Nikon	<b>£9.99</b>
EN-EL3/3A for Nikon	<b>£9.99</b>
EN-EL3E for Nikon	<b>£15.99</b>
EN-EL5 for Nikon	<b>£9.99</b>
EN-EL9 for Nikon	<b>£12.99</b>
EN-EL10 for Nikon	<b>£9.99</b>
EN-EL11 for Nikon	<b>£9.99</b>
EN-EL12 for Nikon	<b>£9.99</b>
EN-EL14 for Nikon	<b>£9.99</b>
EN-EL15 for Nikon	<b>£9.99</b>
Li10B/12B for Olympus	<b>£9.99</b>
Li40B/42B for Olympus	<b>£9.99</b>
Li50B for Olympus	<b>£9.99</b>
BLM-1 for Olympus	<b>£12.99</b>
BLS-1 for Olympus	<b>£12.99</b>
CGA-S005 for Panasonic	<b>£9.99</b>
CGA-S006 for Panasonic	<b>£9.99</b>
CGA-S007 for Panasonic	<b>£9.99</b>
CGA-S008 for Panasonic	<b>£9.99</b>
BCG10E (V3) for Panasonic	<b>£19.99</b>
BCG10E (V3) for Panasonic	<b>£19.99</b>
BLB13 (V3) for Panasonic	<b>£19.99</b>
BMB9 (V2) for Panasonic	<b>£24.99</b>
VGB130 (V2) for Panasonic	<b>£26.99</b>
D-Li8 for Pentax	<b>£9.99</b>
D-Li50 for Pentax	<b>£12.99</b>
SLM-1137D for Samsung	<b>£9.99</b>
SLM-1674 for Samsung	<b>£12.99</b>
BG-1 for Sony	<b>£19.99</b>
NP-FM500H for Sony	<b>£19.99</b>
NP-FH50 for Sony	<b>£19.99</b>
NP-FW50 for Sony	<b>£24.99</b>

Many more batteries in stock!

Battery Grips	
A range of professional battery grips for Canon, Nikon and Sony lenses. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.	
For Canon 7D/50D/60D	<b>£99.99</b>
+1x LP-E6: <b>£124.99</b> +2x LP-E6: <b>£149.99</b>	
For Canon 30/40/50D	<b>£99.99</b>
+1x BP-511: <b>£111.99</b> +2x BP-511: <b>£123.99</b>	
For Canon 40D/50D/60D	<b>£69.99</b>
+1x LP-E5: <b>£78.99</b> +2x LP-E5: <b>£87.99</b>	
For Canon 55D	<b>£99.99</b>
+1x LP-E8: <b>£114.99</b> +2x LP-E8: <b>£129.99</b>	
For Nikon D60/D70	<b>£94.99</b>
+1x EN-EL3E: <b>£109.99</b> +2x EN-EL3E: <b>£124.99</b>	
For Nikon D300/D700	<b>£129.99</b>
+1x EN-EL3E: <b>£144.99</b> +2x EN-EL3E: <b>£159.99</b>	
For Sony A200/A300	<b>£69.99</b>
+1x EN-EL5: <b>£88.99</b> +2x EN-EL5: <b>£107.99</b>	

Universal Charger	
The NEW i-charger UniPac charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! mains power cable, plus 12v car charger. Full details on our website.	
	<b>£19.99</b>
Li-Ion Charger	
A universal Li-Ion charger, able to charge most camera batteries. mains cable, plus 12v car charger.	
	<b>£14.99</b>

Coin Cells, etc	
A comprehensive range of specialist batteries - see our website for full range.	
CR123A Energizer Lithium (1)	<b>£1.99</b>
CR2 Energizer Lithium (1)	<b>£1.99</b>
2CR5 Energizer Lithium (1)	<b>£1.99</b>
CRV3 Energizer Lithium (1)	<b>£1.99</b>
CR44 Energizer Lithium (1)	<b>£1.99</b>
CR2025, CR2032, etc	<b>£1.99</b>

Full range of coin cells in stock

## SQUARE FILTERS

### P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:  
1) An adapter ring that screws onto the front of your lens  
2) A filter holder clips onto the ring  
3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings	
49mm Adapter Ring	<b>£4.99</b>
52mm Adapter Ring	<b>£4.99</b>
55mm Adapter Ring	<b>£4.99</b>
58mm Adapter Ring	<b>£4.99</b>
62mm Adapter Ring	<b>£4.99</b>
67mm Adapter Ring	<b>£4.99</b>
72mm Adapter Ring	<b>£4.99</b>
77mm Adapter Ring	<b>£4.99</b>
82mm Adapter Ring	<b>£4.99</b>
P-Type Holders	
Holder Standard	<b>£5.99</b>
Holder Wide Angle	<b>£9.99</b>
Holder Macro	<b>£9.99</b>
Holder Bellows	<b>£34.99</b>
A to P Type Adapter	<b>£9.99</b>
P-Type Bellows Hood	
A new design of Bellows Hood that slots into the front of a standard P-Type Holder.	
	<b>£39.99</b>
P-Type Filter Wallet	
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters	
	<b>£9.99</b>
We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings	

P-Type Neutral Density Filter Kit	
<b>£49.99</b>	
Neutral density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving £5 on the individual prices.	

## LENS HOODS & CAPS

Bayonet-Fit Lens Hoods	
ES-62 Canon 50/1.8	<b>£9.99</b>
ES-71II Canon 50/1.4	<b>£9.99</b>
ET-60 Canon 75-300/4-5.6	<b>£9.99</b>
ET-65B Canon 70-300/4-5.6	<b>£9.99</b>
ET-67 Canon 100/2.8 Macro	<b>£9.99</b>
ET-67B Canon 60/2.8	<b>£9.99</b>
EW-60C Canon 18-55 IS	<b>£7.99</b>
EW-73B Canon 17-85 IS	<b>£9.99</b>
EW-78BII Canon 28-135 IS	<b>£9.99</b>
EW-78D Canon 18-200 IS	<b>£9.99</b>
EW-78E Canon 15-85 IS	<b>£12.99</b>
EW-83E Canon 17-40/4.0	<b>£12.99</b>
EW-83J Canon 17-55/2.8	<b>£12.99</b>
HB-25 Nikon 24-85, 24-120	<b>£12.99</b>
HB-37 Nikon 55-200 VR	<b>£7.99</b>
HB-45 Nikon 18-55 VR	<b>£7.99</b>
SH-006 Sony 18-70/3.5-5.6	<b>£9.99</b>
SH-108 Sony 18-55/3.5-5.6	<b>£9.99</b>
This is just a sample, more in stock!	
Screw-Fit Lens Hoods	
52mm Shape Petal H-ccc	<b>£6.99</b>
55mm Shape Petal H-ccc	<b>£6.99</b>
58mm Shape Petal H-ccc	<b>£6.99</b>
62mm Shape Petal H-ccc	<b>£7.99</b>
67mm Shape Petal H-ccc	<b>£7.99</b>
72mm Shape Petal H-ccc	<b>£9.99</b>
77mm Shape Petal H-ccc	<b>£9.99</b>
82mm Shape Petal H-ccc	<b>£11.99</b>
46mm Rubber H-ccc	<b>£3.99</b>
52mm Rubber H-ccc	<b>£3.99</b>
55mm Rubber H-ccc	<b>£3.99</b>
58mm Rubber H-ccc	<b>£3.99</b>
62mm Rubber H-ccc	<b>£4.99</b>
67mm Rubber H-ccc	<b>£4.99</b>
72mm Rubber H-ccc	<b>£5.99</b>
77mm Rubber H-ccc	<b>£5.99</b>
Lens Caps	
30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	<b>£3.99 each</b>
We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc	

## SPIRIT LEVELS

Bubble Spirit Levels	
These simply mount onto the hot shoe of a DSLR camera.	
Twin Axis Normal F-ctshce	<b>£7.99</b>
Twin Axis Sony F-ctshce	<b>£7.99</b>
Triple Axis Normal F-ctshce	<b>£9.99</b>
Triple Axis Sony F-ctshce	<b>£9.99</b>
Seculine Digital Spirit Level	
A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.	
	<b>£29.99</b>

## CLEANING

Sensor Cleaning - DRY	
Sensor Loupe 7x with LED	<b>£69.99</b>
ZEEion Anti-static Elcwer	<b>£37.99</b>
SL788 Arctic Butterfly	<b>£69.99</b>
Sensor Cleaning - WET	
Cleaning Solution (7.5ml)	<b>£15.99</b>
Cleaning Swabs (12)	<b>£29.99</b>
EZ Kit (1ml Solution, 4 Swabs)	<b>£14.99</b>
Massive range of cleaning equipment on our website and in stock.	
Camera / Lens Cleaning	
Kenair Master Kit	<b>£15.99</b>
Kenair Spare Aerosol	<b>£9.99</b>
LensPen Original	<b>£9.99</b>
Spuc 6x6 inch	<b>£4.99</b>
Spuc 10x10 inch	<b>£6.99</b>
Kood Hurricane Blower	<b>£3.99</b>
Camlink 5-in-1 Clear Kit	<b>£4.29</b>

## SCREW-TYPE FILTERS

### KOOD

Japanese Optical Glass Filters  
Coated to reduce lens flare and reflections.



UV / Haze Filters	
Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.	
46mm UV / Haze	<b>£6.99</b>
52mm UV / Haze	<b>£6.99</b>
55mm UV / Haze	<b>£7.99</b>
58mm UV / Haze	<b>£8.99</b>
62mm UV / Haze	<b>£9.99</b>
67mm UV / Haze	<b>£10.99</b>
72mm UV / Haze	<b>£11.99</b>
77mm UV / Haze	<b>£14.99</b>
82mm UV / Haze	<b>£17.99</b>
86mm UV / Haze	<b>£22.99</b>
More sizes in stock, from 24 to 86mm!	
Circular Polarising Filters	
These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.	
46mm Circular Polarizing	<b>£18.99</b>
52mm Circular Polarizing	<b>£19.99</b>
55mm Circular Polarizing	<b>£21.99</b>
58mm Circular Polarizing	<b>£24.99</b>
62mm Circular Polarizing	<b>£27.99</b>
67mm Circular Polarizing	<b>£31.99</b>
72mm Circular Polarizing	<b>£36.99</b>
77mm Circular Polarizing	<b>£41.99</b>
82mm Circular Polarizing	<b>£46.99</b>
86mm Circular Polarizing	<b>£59.99</b>
More sizes in stock, from 27 to 86mm!	
Skylight Filters	
Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.	
52mm Skylight	<b>£7.99</b>
55mm Skylight	<b>£8.99</b>
58mm Skylight	<b>£9.99</b>
62mm Skylight	<b>£10.99</b>
67mm Skylight	<b>£11.99</b>
72mm Skylight	<b>£13.99</b>
77mm Skylight	<b>£16.99</b>
More sizes in stock, from 30 to 105mm!	
Close Up Filter Sets	
Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.	
52mm Close-Up Set	<b>£26.99</b>
55mm Close-Up Set	<b>£29.99</b>
58mm Close-Up Set	<b>£34.99</b>
More sizes in stock, from 46 to 77mm!	
Lens Converters	
Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.	
52mm 2.0X or 0.5X converter	<b>£35.99</b>
55mm 2.0X or 0.5X converter	<b>£37.99</b>
58mm 2.0X or 0.5X converter	<b>£39.99</b>

Light Craft Workshop Filters	
Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. The FacetND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting. Also available is the highly acclaimed FacetNDMC fixed 9-stop filter with ultra-thin frame for wide angle photography.	
Genuine LightCraftWorkshop filters - beware of imitations!	
FacetND MkII (2-8 stop)	
52mm FacetND MkII	<b>£56.99</b>
55mm FacetND MkII	<b>£59.99</b>
58mm FacetND MkII	<b>£62.99</b>
62mm FacetND MkII	<b>£69.99</b>
67mm FacetND MkII	<b>£79.99</b>
72mm FacetND MkII	<b>£89.99</b>
77mm FacetND MkII	<b>£99.99</b>
ND500MC (fixed 9 stop)	
58mm ND500MC	<b>£39.99</b>
58mm ND500MC	<b>£47.99</b>
67mm ND500MC	<b>£55.99</b>
72mm ND500MC	<b>£59.99</b>
77mm ND500MC	<b>£64.99</b>

## STEPPING RINGS

Step-Up and Step-Down Rings	
Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.	
34-37mm	52-55mm
37-43mm	52-58mm
43-46mm	55-52mm
46-49mm	55-58mm
49-52mm	58-52mm
52-55mm	58-62mm
55-58mm	62-67mm
58-62mm	67-72mm
62-67mm	72-77mm
67-72mm	77-72mm
All just £4.99 each!	

## MACRO PHOTOGRAPHY

<b>Reversing Rings - £12.99</b>	<b>Extension Tubes</b>
These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme macro photography.	Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.
<b>Canon:</b> 52, 55, 58, 62, 67mm	<b>Manual Focus Tubes</b> <b>£17.99</b>
<b>Nikon:</b> 52, 55, 58, 62, 67mm	<b>Autofocus Tubes</b> <b>£134.99</b>
<b>Pentax K:</b> 52, 55, 58, 62, 67mm	
<b>Olympus:</b> 52, 55, 58, 62, 67mm	
<b>Sony:</b> 52, 55, 58, 62, 67mm	
<b>Coupling Rings - £11.99</b>	<b>Extension Bellows</b>
Used to attach two lenses together via their filter threads, achieving high magnifications	Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.
52-52mm, 52-55mm, 52-58mm	<b>£49.99</b>
55-55mm, 55-58mm, 58-58mm	
<b>T2 Mounts - £12.99</b>	<b>Right Angle Viewfinders</b>
Canon, Nikon, Sony, Cily, Pentax	Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.
Series 7 Rings, Rcllei Rings and Hasselblad Rings also in stock.	1.0X-2.0X <b>£49.99</b>
	1.0X-3.3X <b>£64.99</b>





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## FLASH GUNS

### Nissin

20 free Energizer batteries with every Nissin Flashgun

#### Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun! A guide number of 60m/ISO 100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual operation. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for on-the-go charging.



~~£239.99~~ **£199**

#### Nissin Di622 MkII Speedlite

MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 44m/ISO 100, includes specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.



~~£149.99~~ **£129**

#### Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO 100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash or manual mode and energy saving auto-off circuit.



~~£92.99~~ **£79**

## FLASH DIFFUSERS

#### Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply clips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted cone spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four cones - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns:

Size 1: 62-65 x 39-42mm Nikon SB600, SB600, etc.  
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc.  
Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc.  
Size 4: 73-77 x 46-49mm Canon 580EX, 580EX, etc.

**£29.99**

#### Bounce Flash Diffuser

These popular, simple plastic diffusers simply fit onto the front of your flash gun, creating a diffused, soft bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX  
Canon 430EX / 430EXII / 550EX  
Canon 580EX / 580EXII  
Nikon SB600 / SB600 / SB600  
Nikon SB24 / SB25 / SB26 / SB28  
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1  
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ

**£10.99**

## STUDIO ACCESSORIES

#### Westcott Apollos and Halos

The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.

Mini Apollo  
28" Apollo  
45" Halo

**£59.99**  
**£121.99**  
**£104.99**

#### Westcott Umbrellas

Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".

43" Umbrella Soft Silver  
43" Umbrella White  
43" Umbrella White/Black

**£18.99**  
**£18.99**  
**£21.99**

#### Westcott 28" Apollo Flash Kit

Including shoe mount, 28" Apollo and light stand.

~~£184~~  
**£134.99**

#### Westcott Umbrella Flash Kit

Including shoe mount, umbrella and light stand.

~~£81~~  
**£64.99**

#### Westcott 5-in-1 Reflector Kit

Including reflector, reflector holder, and light stand.

~~£110~~  
**£84.99**

#### Lastolite Ezybox Hotshoe

Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes, 36x38cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, tilt head, extending handle, shocker bag and carry case.

**NEW £49.99**

22cm Ezybox Speedlite  
38cm Ezybox Hotshoe  
38cm Ezybox Hotshoe Kit  
54cm Ezybox Hotshoe  
54cm Ezybox Hotshoe Kit  
76cm Ezybox Hotshoe  
76cm Ezybox Hotshoe Kit

**£89.99**  
**£169.99**  
**£169.99**  
**£169.99**  
**£129.99**  
**£209.99**

Handle Extender 24-48cm  
Diffuser Mast 1.8m  
Diffuser Mast 2.1m  
Clamp with spigot

**£29.99**  
**£39.99**  
**£49.99**  
**£12.99**

#### Lastolite Flashgun TiltHeads

These ingenious Lastolite TiltHeads provide a way of attaching your flashgun or flashguns, plus umbrellas, to a lightstand. Available individually, or as kits containing light stand and umbrellas.

TiltHead For Single Flashgun  
TiltHead Umbrella Kit  
TriFlash For 1-3 Flashguns  
TriFlash Umbrella Kit

**£16.99**  
**£89.99**  
**£39.99**  
**£95.99**

#### Colour Balance and Exposure Control

Handy pop-up colour balance and exposure control grey and white cards for on-the-spot use.

Ezy Balance 30cm  
Ezy Balance 50cm  
Ezy Balance 70cm

**£17.99**  
**£29.99**  
**£49.99**

Full Lastolite range available.

## CAMERA BAGS

### thinkTANK photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

#### Retrospective 20

**£128**

#### Sling-C-Matic 20

**£126**

#### Digital Holster 50 V2.0

**£66**

#### Airport International V2.0

**£258**

#### Streetwalker

**£109**

#### Urban Disguise 50 V2.0

**£141**

### Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

#### The Hackley Pro

**£149.99**

#### The 5 Series

**£229.99**  
**£239.99**  
**£259.99**  
**£289.99**

#### More Billingham Bags

**NEW Billingham f2.8 £139.99**  
**NEW Billingham f1.4 £156.99**

The Hackley Digital **£99.99**  
The Packington **£224.99**  
The Classic 550 **£474.99**

#### Billingham Accessories

Superflex Inserts (all) **£12.99**  
Shoulder Pads **£17.99**  
Tripod Straps **£15.99**

#### The 07 Range

Billingham 225 **£229.99**  
Billingham 335 **£239.99**  
Billingham 445 **£259.99**  
Billingham 555 **£289.99**

Billingham 107 **£229.99**  
Billingham 207 **£249.99**  
Billingham 307 **£269.99**

### VANGUARD

Vanguard LP-Rise Messengers

A brand new range of innovative shoulder bags. Concealed quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever LP-Rise expanding zip system allows bag to increase or reduce in size!

LP-Rise 28 Messenger **£49.99**  
LP-Rise 33 Messenger **£59.99**  
LP-Rise 38 Messenger **£69.99**

#### Vanguard LP-Rise Range

Cycle award winning range of backpacks, slingbags and shoulder bags, all featuring the patented LP-Rise expanding system. Smart & discreet. Durable & practical.

LP-Rise 14Z Zoomster **£29.99**  
LP-Rise 15Z Zoomster **£34.99**  
LP-Rise 34 Slingbag **£49.99**  
LP-Rise 43 Slingbag **£59.99**  
LP-Rise 45 Backpack **£69.99**  
LP-Rise 46 Backpack **£84.99**  
LP-Rise 48 Backpack **£94.99**

#### Vanguard Cutlawz Pro Zoomsters

A range of fully featured pro spec zoomster shoulder bags, complete with rain cover, side pockets, internal cradle, water bottle holder and accessory clips.

Cutlawz 16Z **£49.99**  
Cutlawz 17Z **£59.99**

#### Vanguard Aceptor Backpacks

Versatile backpack that converts to slingbag for either left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back.

Aceptor 41 **£59.99**  
Aceptor 46 **£79.99**  
Aceptor 48 **£89.99**

#### Vanguard BIIN Range

BIIN 37 Slingpack **£29.99**  
BIIN 47 Slingpack **£39.99**  
BIIN 50 Backpack **£44.99**  
BIIN 59 Backpack **£54.99**

Entire Vanguard range available!

### tamrac

#### Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort. Fully iVAS compatible.

Expedition 4X **£89.99**  
Expedition 5X **£104.99**  
Expedition 6X **£119.99**  
Expedition 7X **£149.99**  
Expedition 8X **£169.99**  
Expedition 9X **£189.99**

#### Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X **£29.99**  
Velocity 7X **£39.99**  
Velocity 8X **£44.99**  
Velocity 9X **£49.99**  
Velocity 10X **£59.99**

#### Mocular Accessory System

The patented Tamrac Mocular Accessory System (iVAS) allows photographers to customise their bags using accessories that attach to iVAS slots on Tamrac bags.

Water Bottle With Holder **£12.99**  
Lens Case Frc 50 **£11.99**  
Lens Case Frc 100 **£12.99**  
Lens Case Frc 200 **£13.99**  
Flash Case Medium **£10.99**  
Flash Case Large **£11.99**  
Rain Cover Medium **£19.99**  
Rain Cover Large **£23.99**  
MAS Belt Medium **£19.99**

#### Aero Spec Pack

Dual access, dual compartment photo backpacks, with front and side openings.

SpecPack 75 **£62.99**  
SpecPack 85 **£82.99**

## LIGHT METERS

### SEKONIC

#### L758DR DigitalMaster

**£439.99**

#### L398A Deluxe III

**£134.99**

#### L208 TwinMaster

Analogous, incident and reflected, ambient light only. **£74.99**

#### L308S FlashMate

Digital, incident and reflected, ambient and flash light. **£149.99**

#### L358 FlashMaster

Digital, incident and reflected, simultaneous ambient and flash light, rotating head. **£219.99**

#### RT-32 Rapid Trigger Inccule

**£89.99**

#### Grey Card

**£27.99**

#### Profile Target SEFT2

**£129.99**

### GOSSEN

#### Gossen DigiSix

**£119.95**

#### Gossen DigiFlash

**£139.95**

#### Gossen DigiPro F

Digital, incident and reflected, ambient and flash light. Multiple flash calculation, convenient rotating head. **WAS £199.95**  
**£169.95**

## FLASH TRIGGERS

#### Hahnel Combi TF

Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. 5 models available.

Receiver & Transmitter **£49.99**  
Extra Receivers **£34.99**

#### 2.4GHz Flash Trigger

Radio flash trigger, 433MHz, 20m range, 4 ch. Receiver & Transmitter **£24.99**  
Extra Receivers **£14.99**

#### Yongnuo CTR-301P

Radio flash trigger with infrared sensor, 433MHz, 30m range, 4 channels.

Receiver & Transmitter **£29.99**  
Extra Receivers **£19.99**

#### Yongnuo RF-602, RF-603, YN-160, YN-460II and YN-560

also available soon! Please check website...

#### PocketWizard

Full range of Pocket Wizard cables stocked. **£384**  
**£299**

#### 2x PILS II

**£699**  
**£499**

#### 1x MiniTT1 2x FlexTT5

**£699**  
**£499**

## CAMERA STRAPS

#### Spicer Holster

**£39.99**  
**£49.99**  
**£59.99**  
**£129.99**

#### Sun Sniper

**£39.99**  
**£49.99**  
**£59.99**  
**£129.99**

#### Black Raptic

**£39.99**  
**£49.99**  
**£59.99**  
**£129.99**

#### Black Wicow

**£39.99**  
**£109.99**  
**£189.99**

#### Cine Steel

**£39.99**  
**£49.99**  
**£59.99**  
**£129.99**

#### RS-7 Curve

**£49.99**  
**£59.99**  
**£129.99**

#### RS-W1 Women

**£49.99**

#### RS-SPCPT

**£59.99**



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## TRIPODS, MONOPODS & HEADS

**Fantastic Tripod Package Deals !!!**

**XDB Package**  
496RC2 Ball Head  
190XCB Aluminium Tripod  
RRP: £164.55  
Deal Price:  
**£99.95**  
While Stocks Last !!!

**XPROB Package**  
804RC2 Three Way Ball Head  
055XPRC Aluminium Tripod  
RRP: £255.55  
Deal Price:  
**£159.95**  
While Stocks Last !!!

### MANFROTTO TRIPODS

<b>190XPRC3 Tripod</b> Aluminium 3-section legs, Q90 column Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm <b>£111.95</b>	<b>055XPRC3 Tripod</b> Aluminium 3-section legs, Q90 column Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm <b>£127.95</b>
<b>190CXPRC3</b> Carbon Fibre 3-section legs, Q90 column Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm <b>£231.95</b>	<b>190CXPRC4</b> Carbon Fibre 4-section legs, Q90 column Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm <b>£239.95</b>
<b>055CXPRC3</b> Carbon Fibre 3-section legs, Q90 column Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm <b>£263.95</b>	<b>055CXPRC4</b> Carbon Fibre 4-section legs, Q90 column Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm <b>£279.95</b>

### MANFROTTO MONOPODS

<b>MM294A3 Monopod</b> Aluminium 3-section Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm <b>£34.95</b>	<b>MM294A4 Monopod</b> Aluminium 4-section Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm <b>£39.95</b>	<b>695CX Monopod</b> Carbon Fibre 5-section Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm <b>£143.95</b>
<b>679B Monopod</b> Aluminium 3-section Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm <b>£35.95</b>	<b>680B Monopod</b> Aluminium 4-section Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm <b>£47.95</b>	<b>681B Monopod</b> Aluminium 3-section Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm <b>£49.95</b>

### MANFROTTO HEADS

<b>492 Ball Head</b> RC2 click-release 1/4" thread Weight: 0.12kg Load: 2.0kg <b>£31.95</b>	<b>234 Tilt Head</b> Ideal for monopods Weight: 0.27kg Load: 2.5kg <b>£14.95</b>	<b>234RC Tilt Head</b> with RC2 click release Weight: 0.27kg Load: 2.5kg <b>£26.95</b>
<b>494 RC2 Ball Head</b> with RC2 click release Weight: 0.32kg Load: 4.0kg <b>£46.95</b>	<b>496 RC2 Ball Head</b> with RC2 click release Weight: 0.46kg Load: 6.0kg <b>£54.95</b>	<b>498 RC2 Ball Head</b> with RC2 click release Weight: 0.67kg Load: 8.0kg <b>£84.95</b>
<b>324RC2 Grip Action Ball Head</b> with RC2 click release Weight: 0.4kg Load: 3.5kg <b>£99.95</b>	<b>NEW MH054-Q2 Magnesium Ball Head</b> with RC2 click release Weight: 0.6kg Load: 10.0kg <b>£149.95</b>	<b>468MG RC2 Hystrostatic Ball Head</b> magnesium, with RC2 click release Weight: 0.65kg Load: 10.0kg <b>£199.95</b>
<b>804 RC2 Par / Tilt</b> with RC2 click release Weight: 0.79kg Load: 4.0kg <b>£58.95</b>	<b>808 RC4 Par / Tilt</b> with RC4 click release Weight: 1.42kg Load: 8.0kg <b>£104.95</b>	<b>410 Geared Head</b> with RC4 click release Weight: 1.22kg Load: 5.0kg <b>£149.95</b>
<b>056 3D Head</b> RC2 click-release 1/4" thread Weight: 0.50kg Load: 3.0kg <b>£29.95</b>	<b>460MG 3D Head</b> magnesium, with RC2 click release Weight: 0.43kg Load: 3.0kg <b>£69.95</b>	<p>This is just a small selection of the MANFROTTO range now available to try in our new showroom in Leamington Spa</p>

**KOOD**

**C324 Monopod**  
Aluminium 3-section  
Weight: 0.57kg  
Load: 8.0kg  
Folded: 54cm  
Height: 169cm  
**£69.99**

**CF284 Tripod**  
Carbon Fibre 4-section  
Weight: 1.69kg  
Load: 8.0kg  
Folded: 56cm  
Height: 160cm  
**£197.99**

**BH02 Ball Head**  
Quick release plate, spirit level, 360 degree rotation, dual control knobs  
Weight: 0.21kg  
Load: 6.0kg  
**£22.99**

**BH22 Ball Head**  
Quick release plate, spirit level, 360 degree rotation, dual control knobs  
Weight: 0.4kg  
Load: 8.0kg  
**£31.99**

**hahnel**

**NEW RANGE**  
Expand new range of ground-breaking, lightweight yet sturdy tripods, supplied complete with removable heads.

**Hahnel Triac 30 Lite - £39.99**  
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with alloy ball head, and carrying case.

**Hahnel Triac 60 Lite - £59.99**  
4 section aluminium tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with alloy ball head, and carrying case.

**"An excellent value for money tripod"**  
Amateur Photographer March 2010

**VANGUARD**

**The 2009 TIPA "Best Accessory" award-winning Vanguard AltaPRO tripod range is set to revolutionise the way you think about tripods!**

Unlike traditional tripods, the AltaPRO's Multi-Angle-Central-Column (MACC) allows the user to position the hexagonal central column at ANY angle from 0 to 130 degrees, without removing it from the tripod, while also allowing it to rotate a full 360 degrees! The clever Instant-Swivel-Stop-Arc-Lock (ISSL) mechanism allows photographers to securely reposition the central column in one simple movement, in a matter of seconds.

Other features include: In-Depth height and angle adjustable legs, patented magnesium die-cast canopy, spike and rubber feet, non-slip rubberised foam leg warmers, anti-shock column ring - true professional specification tripod!

<b>AltaPRO 263AT Tripod</b> Aluminium 3-section legs, magnesium canopy, Multi-Angle-Central-Column Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm <b>£119.99</b>	<b>AltaPRO 264AT Tripod</b> Aluminium 4-section legs, magnesium canopy, Multi-Angle-Central-Column Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm <b>£129.99</b>
<b>AltaPRO 283CT Tripod</b> Carbon Fibre 3-section legs, magnesium canopy, Multi-Angle-Central-Column Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm <b>£249.99</b>	<b>AltaPRO 284CT Tripod</b> Carbon Fibre 4-section legs, magnesium canopy, Multi-Angle-Central-Column Weight: 1.80kg Load: 8.0kg Folded: 53cm Height: 160cm <b>£269.99</b>

**VANGUARD**

**Package Deals**

**Alta+ 203AP £79.99**  
(Alta+ 203 Tripod & PH12 head)

**Alta+ 204AP £89.99**  
(Alta+ 204 Tripod & PH12 head)

**Alta+ 233AP £99.99**  
(Alta+ 233 Tripod & PH22 head)

**Alta+ 234AP £109.99**  
(Alta+ 234 Tripod & PH22 head)

**Alta+ 235AP £119.99**  
(Alta+ 235 Tripod & PH22 head)

**Alta+ 263AP £129.99**  
(Alta+ 263 Tripod & PH32 head)

**Alta+ 264AP £139.99**  
(Alta+ 264 Tripod & PH32 head)

The Vanguard Alta+ range features a reversible upright centre column, magnesium canopy, and sturdy yet lightweight aluminium legs.

### VANGUARD MONOPODS

<b>AP284 Monopod</b> Aluminium 4-section legs Weight: 0.57kg Load: 8.0kg Folded: 51.5cm Height: 158cm <b>£39.99</b>	<b>AP324 Monopod</b> Aluminium 4-section legs Weight: 0.69kg Load: 10.0kg Folded: 53.5cm Height: 167cm <b>£46.99</b>	<b>CP284 Monopod</b> Carbon Fibre 4-section legs Weight: 0.46kg Load: 8.0kg Folded: 51.5cm Height: 158cm <b>£99.99</b>
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### VANGUARD HEADS

<b>SBH30 Ball Head</b> Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate Weight: 0.22kg Load: 5.0kg <b>£39.99</b>	<b>SBH50 Ball Head</b> Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate Weight: 0.25kg Load: 6.0kg <b>£49.99</b>	<b>SBH100 Ball Head</b> Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate Weight: 0.39kg Load: 10.0kg <b>£64.99</b>
<b>PH21 Par / Tilt</b> 2-way fluid head, magnesium, spirit level, quick release Weight: 0.35kg Load: 3.0kg <b>£34.99</b>	<b>PH31 Par / Tilt</b> 2-way fluid head, magnesium, spirit level, quick release Weight: 0.43kg Load: 5.0kg <b>£64.99</b>	<b>GH100 Pistol Grip</b> New for 2011, award-winning pistol grip ball head Weight: 0.75kg Load: 6.0kg <b>£89.99</b>
<b>PH22 Par / Tilt</b> 3-way fluid head, magnesium, spirit level, quick release Weight: 0.34kg Load: 3.0kg <b>£39.99</b>	<b>PH32 Par / Tilt</b> 3-way fluid head, magnesium, spirit level, quick release Weight: 0.42kg Load: 5.0kg <b>£69.99</b>	<p>This is just a small selection of the VANGUARD range now available to try in our new showroom in Leamington Spa</p>

**gorillapod**

**Gorillapod Original (GP1)**  
The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink.  
Weight: 0.04kg  
Load: 0.35kg  
**£14.99**

**Gorillapod SLR (GP2)**  
An sturdier gorillapod, designed to take an SLR camera.  
Weight: 0.16kg Load: 0.7kg  
**£29.99**

**Gorillapod SLR-ZCCM (GP3)**  
An even sturdier gorillapod, designed to take an SLR camera with zoom lens.  
Weight: 0.24kg Load: 3.0kg  
**£34.99**

**Gorillapod FCCUS**  
Designed for professionals, in the strongest Gorillapod yet!  
Weight: 0.5kg Load: 5.0kg  
**£92.99**

**Gorillapod Ball Head**  
For the SLR-ZCCM or FCCUS.  
**£39.99**

**TrekTech OPTERA**

**Trek Tech Cptera 460**  
**£39.99**

The Trek Tech Optera 460 is the next generation of portable tripods - capable of holding 4kg.

The flexible legs are padded, covered in a soft yet hard-wearing water resistant fabric, and have integrated rubber feet for extra grip. They can be bent in practically any direction, allowing you to mount your camera on almost any object! The C-ring core system attaches to the legs, ensuring that they will not splay out. A camera is attached using Trek-Tech's clever magnetic quick release system, and two MagAdapter quick release plates are supplied.

The Optera 460 PRO has an extra long 460mm leg to support up to a 400mm zoom lens. Uniquely, it can also be wrapped around your camera for protection while being carried.

**Trek Tech Cptera 230**  
A smaller version of the above, with 230mm long legs.  
**£27.99 £29.99**

## SHUTTER RELEASES

**Hahnel Giga T Pro - NEW FOR 2010**  
Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

**hahnel**  
RRP: £89.95  
SPECIAL OFFER - SAVE £20  
**£69.99**

**Hahnel Combi TF - NEW FOR 2010**  
Wireless Shutter Release & Wireless Flash Trigger

Ultra High frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

**hahnel**  
RRP: £69.95  
SPECIAL OFFER - SAVE £20  
**£49.99**

**Hahnel Cable Remote Shutter Release**

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!

**hahnel**  
RRP: £29.95  
SPECIAL OFFER - SAVE £10  
**£19.99**

## TREKKING POLES

**TrekTech**

Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience - the need for a sturdy, lightweight, multi-purpose device with the functionality of both a tripod and trekking pole/hiking staff.

The result is the TrekPoc, a lightweight, height-adjustable walking/hiking staff, with a fully integrated tripod, and a magnetic quick-release ball head system called the MagMount.

The unique MagMount click release system incorporates a Neodymium "super magnet" as the initial connector between the ball head and a steel quick-release plate, called a MagAdapter, that screws into the bottom of your camera. A safety clip that screws below the ball head securely locks your device to the MagMount ball head. Each MagMount ball head is supplied with two MagAdapter quick release plates.

**TrekPoc II £94.99 £69.99**

A refined version of the original TrekPoc, using aircraft-grade aluminium alloy, it comes complete with a MagMount STAR ball head, weighs 765g, and is capable of supporting a camera system weighing up to 4kg. Maximum height in tripod mode of 146cm, and a maximum height in monopod mode of 158cm. The TrekPoc II collapses down to 90cm.

**TrekPoc GC PRO £164.99 £119.99**

The TrekPoc GO PRO is a more compact TrekPoc, collapsing down to just 58cm, yet still expanding to the same maximum height as the TrekPoc II. Supplied with a travel case, it is small enough to qualify as aircraft hand luggage. Weighing 794g including the MagMount FRO ball head that comes as part of the package, it is able to support 4kg.

**TrekPoc XL - £209.99 £219.99**

The TrekPoc XL is the top of the range TrekPoc. Utilizing Carbon Fibre tubes, this is the lightest TrekPoc ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPoc GO PRO. It includes the larger MagMount FRO ball head.

**MagMount**  
The original MagMount ball head. Weighing in at just 73g, it is capable of holding 4kg.  
**£25.99**

**MagMount STAR**  
The same size as a standard MagMount, with a Square Tooth Anti Rotation (STAR) connection surface between the ball head and the MagAdapter quick release plate. Weighing 79g, with a maximum load rating of 4kg.  
**£29.99**

**MagMount PRC**  
Utilising the same Square Tooth Anti Rotation system as the MagMount STAR, the MagMount PRC is a larger ball head, weighing 127g, and capable of holding an impressive 6kg.  
**£59.99**

**MagAdapter Light**  
All MagMount ball heads come with two MagAdapter quick release plates. These are also available separately.  
**£5.99**

**MagAdapter STAR**  
**£9.99**

**T-Poc**  
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Telephone: 01926 339977 or 0800 1077 211

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70-300mm f/4.5-5.6G AFS VR	£350.00
85mm f/1.8G AF	£270.00
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trade up example

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**DIGITAL ONLY LENSES**

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28 F2.8 AFD	£249
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35 F2 AFD	£279
50 F1.4 AFS G	£339
50 F1.8 G	£199
50 F1.8 AFD	£129
60 F2.8 AFS	£429
70-200 F2.8 VR II	£1629
70-300 F4.5/5.6 VR	£439
80-400 F4.5/5.6 VR AFD	£1249
85 F1.4 AFS G	£1199
85 F1.8 AFD	£329
105 F2.8 VR macro	£627
200 F2 G VR II 1 only	£4199
200-400 F4 VR	£4199
300 F2.8 AFS G VR II	£3899
300 F4 AFS	£987
400 F2.8 AFS VR 1 only	£6443
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SC-28	£88
SC-29	£82
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135mm F4 PE..... E++ / E++ £249 - £299  
150mm F3.5 E..... As Seen / Unused £39 - £149  
200mm F4.5 E..... As Seen / Unused £79 - £249  
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200mm F5.6 E..... E++ / E++ £249 - £299  
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Extension Tube E14..... E++ / E++ £249 - £299  
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Tripod Adapter E..... E++ / E++ £249 - £299  
AEI Meter Prism..... E++ / E++ £249 - £299  
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65mm F4 PS..... E++ / Unused £99 - £249  
110mm F4 PS Macro..... E++ / E++ £199 - £249  
150mm F3.5 S..... As Seen / E++ £39 - £99  
150mm F4 PS..... As Seen / Mint- £69 - £179  
200mm F4.5 PS..... Exc £149  
200mm F4.5 S..... E++ £129  
250mm F5.6 PS..... E++ £249  
2x Teleconverter S..... E++ £99  
Extension Tube S18..... E++ £59  
Autobellows S..... E++ / Unused £219 - £299  
45DS Prism Finder..... E++ £95  
AE Prism Finder S..... E++ / E++ £99 - £149  
Motordrive SQA..... E++ £119  
Prism Finder S..... E++ / Unused £49 - £89  
Prism Finder SQA..... E++ £89  
SQA 135N Mag..... E++ £59  
SQA 220 Mag..... Exc / E++ £25 - £59  
SQA 220J Mag..... E++ / Unused £49 - £75  
SQA 120 Mag..... E++ £59  
Polaroid Mag S..... E++ £25  
Polaroid Mag SQA..... E++ / E++ £35 - £49  
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16-50mm F2.8 ATX Pro DX Tokina..... Mint- £499  
17-35mm F2.8 L USM..... E++ £399  
17-40mm F4 L USM..... Mint- £529  
17-55mm F2.8 EFS USM..... E++ £299  
18-55mm F3.5-5.6 IS USM..... E++ / E++ £299  
18-55mm F2.8 EX DC Macro Sigma..... Mint- £299  
18-55mm F3.5-5.6 IS EFS..... E++ / E++ £79 - £99  
19-35mm F3.5-4.5 AF Tokina..... E++ £59  
20-35mm F3.5-4.5 USM..... As Seen / E++ £89 - £159  
20mm F1.8 EX DG Sigma..... Mint- £299 - £399  
21-35mm F3.5-4.2 AF Sigma..... Unused £99  
24-105mm F4 L IS USM..... E++ £659  
24mm F2.8 EF..... Mint- £289  
24mm F3.5 L TSE..... E++ / E++ £799 - £839



24mm F3.5 L TSE MkII..... Mint- £1,499  
25mm F2.8 Distagon ZS EOS Zeiss..... E++ £549  
28-105mm F3.5-4.5 USM II..... E++ £99  
28-105mm F3.5-4.5 UC AF Sigma..... E++ £69

28-135mm F3.5-5.6 IS USM..... E++ £199  
28-200mm F3.5-5.6 USM..... E++ £199  
28-300mm F3.5-5.6 L IS USM..... E++ / Mint- £1,599 - £1,699  
28-300mm F3.5-5.6 XR Di VC Tamron..... Mint- £349  
28-70mm F2.8 AF..... E++ / Unused £99 - £109  
50-150mm F2.8 EX DC Sigma..... E++ £299  
50-500mm F4-6.3 Apo DG HSM Sigma..... E++ £499 - £549

50mm F1.8 EF II..... Mint- £69  
55-200mm F4-5.6 DC Sigma..... E++ / Unused £69  
70-210mm F2.8 Apo Sigma..... E++ / E++ £299  
70-210mm F3.5-4.5 Apo Sigma..... Unused £89  
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70-210mm F4-5.6 DC AF Sigma..... E++ £29  
75-300mm F4-5.6 Apo AF Sigma..... E++ £69  
80-200mm F4-5.6 EF..... E++ £49  
80-210mm F4-5.6 AF Tamron..... E++ £39  
90mm F2.8 TSE Shift..... E++ £79  
100-300mm F4 EX Apo DG Sigma..... E++ £599  
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120-300mm F2.8 EX HSM Apo DG..... E++ £1,099  
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A1 Chrome Body Only..... £49 - £59  
A1P Chrome + 50mm F1.8..... £59  
A1P Chrome Body..... £59  
A1T Chrome + 50mm F1.8..... £59  
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70-210mm F4.5 FD..... £29 - £79  
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100mm F2.8 B/lock..... £75  
100mm F4 FD Macro..... £119 - £169  
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300mm F4 FD..... £129 - £149  
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533G Speedlite..... £109  
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35mm F3.5 Distagon..... E++ £1,199  
45-90mm F4.5 Vario..... E++ £1,599  
45-90mm F2.8 Distagon..... E++ £699  
120mm F4 Apo Macro..... E++ / E++ £1,099 - £1,199  
140mm F2.8 Sonnar..... E++ / Unused £599 - £949  
210mm F4 Sonnar..... E++ / Mint- £649 - £699  
645 Leather Grip Strap..... Mint- £35  
GB73 Hood..... E++ £45  
GB74 Hood..... E++ £45 - £59  
Hasselblad-Contax 645 Adapter..... Mint- £45  
MFB-2 Polaroid Mag..... E++ £99  
MSB1 Flash Bracket..... Mint- £179  
Polaroid Magazine..... E++ / E++ £149 - £199

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45-90mm F4.5 Vario..... E++ £1,599  
45-90mm F2.8 Distagon..... E++ £699  
120mm F4 Apo Macro..... E++ / E++ £1,099 - £1,199  
140mm F2.8 Sonnar..... E++ / Unused £599 - £949  
210mm F4 Sonnar..... E++ / Mint- £649 - £699  
645 Leather Grip Strap..... Mint- £35  
GB73 Hood..... E++ £45  
GB74 Hood..... E++ £45 - £59  
Hasselblad-Contax 645 Adapter..... Mint- £45  
MFB-2 Polaroid Mag..... E++ £99  
MSB1 Flash Bracket..... Mint- £179  
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16mm F8 G + Finder..... E++ £999  
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46mm B2 (82A) filter..... E++ / Mint- £9 - £20

46mm Warm A2 filter..... E++ £12  
Cable Switch L300..... E++ £12  
GG1 Hood..... E++ £15  
GG3 Hood..... E++ £15  
GG3 Lens Hood..... E++ £15  
TLA140 Flash..... E++ / Mint- £39 - £59  
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AX Body Only..... Exc / E++ £179 - £299  
S2 Body Only..... E++ / Mint- £450 - £499  
Aria Body Only..... E++ / E++ £169 - £199  
RTS + Winder..... E++ £149  
RTS3 Body Only..... E++ £399  
RX Body Only..... As Seen / E++ £149 - £249  
ST Body Only..... E++ £299  
167MT Body Only..... E++ / E++ £85 - £99  
159MM Body + W7 Winder..... E++ £279  
137MA Body Only..... E++ £79  
137MD + Grip Body Only..... E++ £179  
20mm F3.8 Cosina..... E++ £69  
21mm F2.8 MM..... Mint- £1,349  
24-85mm F3.5-4.5 AF..... Mint- £349  
24mm F2.8 Super Wide Sigma..... E++ £59  
25mm F2.8 MM..... E++ £349 - £399



28-210mm F3.5-5.6 Vivitar..... Unused £39  
28-70mm F3.5-4.5 Sigma..... E++ £25  
28-70mm F3.5-4.5 MM..... E++ / Mint- £199 - £279  
28-70mm F3.5-4.8 Zeiss..... Unused £45  
28-80mm F3.5-5.6 AF..... New £399  
28-80mm F3.9-4.9 MC Yashica..... Unused £39  
28mm F2.0 MM..... E++ £649  
28mm F2.5 Tamron..... E++ £29  
28mm F2.8 Mini Wide II Sigma..... E++ / Unused £25 - £29

28mm F2.8 MM..... E++ / E++ £199 - £229  
28mm F2.8 PC S/Angulon Schneider..... E++ £599  
300mm F4 MM..... E++ / E++ £299 - £349  
35-105mm F3.5-4.5 ML Yashica..... Unused £79  
35-135mm F3.3-4.5 MM..... E++ £599  
35-200mm F4-5.6 MC Zeiss..... Unused £59  
35mm F2.8 AE..... E++ £149  
35mm F2.8 MM..... Mint- £225  
45mm F2.8 AE..... E++ £225  
50mm F1.4 AF..... E++ £499  
50MM F1.4 MM..... E++ £239  
50mm F2.8 Macro Sigma..... E++ £49  
55mm F2.8 Macro Vivitar..... Unused £75  
60mm F2.8 AE Macro..... E++ / Mint- £399 - £499  
70-210mm F2.8-4 MC Zeiss..... Unused £69  
70-210mm F3.5-4.5 Apo Sigma..... E++ £49  
70-300mm F4-5.6 AF..... E++ / Unused £449 - £799  
80-200mm F4 MM..... E++ / Mint- £279 - £339  
80-200mm F4.5 Tokina..... E++ £25  
135mm F2 (60 Year Edition)..... Unused £2,499  
135mm F2.8 AE..... E++ £129 - £149  
135mm F2.8 MM..... E++ £199  
180mm F2.8 MM..... E++ / E++ £329 - £449  
18mm F4 MM..... E++ £449  
200mm F2 MM..... Mint- £3,249  
200mm F3.5 AE..... As Seen / E++ £99 - £169  
200mm F4 ML..... E++ £129  
TLA20 Flash..... E++ / E++ £29 - £39  
TLA280 Flash..... E++ / Mint- £79 - £99  
TLA30 Flash..... As Seen / E++ £20 - £39  
TLA360 Flash..... E++ £179 - £199  
TLA480 Flash..... E++ £199

## Digital Compact Cameras

CANON Powershot G10..... E++ / Mint- £249 - £259  
Powershot G2..... E++ / E++ £69 - £79  
Powershot G2 + WC-DC58..... E++ £129  
Powershot G6..... Mint- £129  
TC-DC58C Tele Converter..... E++ £59  
WC-DC58 Wide Converter..... E++ £39  
WC-DC52 Wide Converter + CA-DC52..... E++ £45  
FUJI Finepix S5700..... E++ £59  
Finepix S5800..... E++ £75  
Finepix S9600..... E++ £99 - £129  
LEICA Digilux 3 + 14-50mm F2.8-3.5..... E++ / Mint- £949 - £999



Dilux 4 Safari Set..... Mint- £499  
Dilux 5 Black..... Mint- £449  
Dilux 3 + Case..... E++ £249  
Dilux 4 - Black + Case..... E++ £349  
Handgrip for Dilux 4..... E++ / Mint- £39  
Neoprene Case (Vlux1, Digilux 3)..... E++ £64  
Viewer for Dilux 4..... E++ £149  
Vlux 20..... E++ £269  
X1 Brown Leather Case..... Mint- £89  
X1 Silver..... E++ £1,049  
NIKON Coolpix 8700..... E++ £99  
Coolpix 8700..... E++ £99  
ES-28 Slide Copier..... E++ £25  
FC-8 Fisheye Converter..... Unused £149  
TC-E15 ED Tele Converter..... E++ £129  
TC-E2 Tele Converter..... E++ / Unused £225 - £659  
TC-E3 ED Converter..... E++ / Unused £49 - £159  
WC-E80 Wide Converter..... Mint- £69  
WC-E63 Wide Angle Converter..... Unused £99  
WC-E68 Wide Angle Converter..... Unused £99  
C8080 Wide Zoom..... E++ £149  
Olympus TC0N-14B Tele Converter..... E++ £99  
TC0N300s Converter (E10/20)..... Mint- £149  
WC0N-08B Wide Converter..... E++ £39  
MINOX Leica M3 Digital Classic..... Mint- £99  
RICOH GH-1 Hood/Adapter..... E++ £129  
GR Digital II..... New £199  
GR Digital Creative Set..... Mint- £349  
GT-1 Teleconverter..... E++ £79  
GW1 Wide Converter..... E++ £79  
H33 Hood + Adapter..... Mint- £35  
SONY DSC-F717..... E++ £99  
DSC-777..... Mint- £99

35mm F3.5 Distagon..... E++ £1,199  
45-90mm F4.5 Vario..... E++ £1,599  
45-90mm F2.8 Distagon..... E++ £699  
120mm F4 Apo Macro..... E++ / E++ £1,099 - £1,199  
140mm F2.8 Sonnar..... E++ / Unused £599 - £949  
210mm F4 Sonnar..... E++ / Mint- £649 - £699  
645 Leather Grip Strap..... Mint- £35  
GB73 Hood..... E++ £45  
GB74 Hood..... E++ £45 - £59  
Hasselblad-Contax 645 Adapter..... Mint- £45  
MFB-2 Polaroid Mag..... E++ £99  
MSB1 Flash Bracket..... Mint- £179  
Polaroid Magazine..... E++ / E++ £149 - £199

28mm F2.8 G..... E++ £269  
90mm F2.8 G..... E++ / Mint- £129 - £169  
46mm B2 (82A) filter..... E++ / Mint- £9 - £20

Digital Medium Format  
Hasselblad H3D Complete..... Mint- £9,999



CVF II Digital V Back..... E++ £2,999

## Digital SLR Cameras

CANON EOS 1DS Body Only..... E++ £749  
EOS 1D MkII Body Only..... E++ £649 - £799  
EOS 1D MKIIN Body Only..... As Seen £599  
EOS 5D MkII Body Only..... E++ £1,449  
EOS 5D Body Only..... E++ £679  
EOS 20D Body Only..... E++ / E++ £199 - £219  
EOS 1000D + 18-55mm..... E++ £279  
EOS 350D + BG-E3 Grip..... E++ £219  
EOS 350D Body Only..... E++ £179  
EOS 300D Body Only..... E++ £139  
FUJI S5 Pro Body Only..... Mint- £549  
S3 Pro Body Only (I/Red)..... E++ £399  
S2 Pro Body Only..... E++ £159  
KODAK DCS 520 Body Only..... As Seen £349  
LEICA Digital Modular R..... E++ £2,450  
M8 Black Body Only..... E++ £1,649

## WANTED

For COMMISSION / Part-Exchange / CASH  
CANON & Nikon Digital Bodies

NIKON D3X Body Only..... Mint- £3,999  
D2XS Body Only..... E++ £599  
D2X Body Only..... E++ £649  
D2H Body Only..... As Seen £299  
D1X Body Only..... Exc / E++ £299 - £339  
D300 Body Only..... E++ £729  
D200 Body Only..... E++ £399  
D80 Body Only..... E++ / E++ £249 - £279  
D70 Body Only..... E++ £149 - £159  
DSO Chrome + 18-55mm..... E++ £199  
D40X + 18-55mm..... E++ £199  
OLYMPUS E1 + HLD-2 Battery Grip..... E++ £249  
E1 Body Only..... E++ £179  
E-PL1 Black + 14-42..... Mint- £249



EP-1 + 14-42mm F3.5-5.6 ED..... E++ £239  
EP-1 Silver Body Only..... E++ £179  
EP1 + 14-42mm..... E++ £249  
PANASONIC GF-2 Black Body Only..... Mint- £239  
GF-1 Body Only..... Mint- / Unused £239 - £269  
G1 Body Only..... E++ £199  
G2 Body Only..... Mint- £269  
GH1 Body Only..... E++ / Mint- £299 - £319  
G1 + 14-55mm Ready Case..... E++ / Mint- £29  
PENTAX K100 + 18-55mm..... E++ £199  
K100 Body Only..... E++ £199  
KX + 18-55mm..... Mint- £289  
ist D Body..... E++ £129  
SAMSUNG NX100 + 20-50mm..... Mint- £219  
NX100 + 20-50mm + EVF10 Finder..... Mint- £279  
SEF15A Flash..... Mint- £49  
SIGMA SD9 Body Only..... Unused £169  
SONY A55 + 18-55mm..... Mint- £469  
NEX5 + 18-55mm + Flash..... Mint- £299

## Fuji Medium Format

GSW690 MkII..... E++ £599  
Bessal III + Accs Voigtlander..... Mint- £1,399  
GX617 + 90mm..... E++ £2,299

## WANTED

For COMMISSION / Part-Exchange / CASH  
FUJI GS645 / GW690 / GS670

GX680 Body + WLF..... E++ £249  
GX680 BODY + WLF + Back..... E++ £399  
GX680 Mk1 Complete..... E++ £599 - £649  
GX680 MkII Complete..... E++ / E++ £599 - £949  
65mm F5.6 GX (680)..... E++ / E++ £299 - £349  
80mm F5.6 GX (680)..... E++ £249  
105mm F8 (GX617)..... E++ £999  
135mm F5.6 GX (680)..... E++ / Mint- £199 - £299  
135mm F5.6 GXM (680)..... E++ / Mint- £249 - £550  
150mm F4.5 GX (680)..... E++ £249  
150mm F4.5 GXM (680)..... E++ / Mint- £249 - £399  
180mm F5.6 GXM (680)..... E++ / Mint- £399 - £449  
190mm F8 Soft Focus (680)..... E++ £349 - £499  
210mm F5.6 GX (680)..... E++ / Mint- £249 - £499

## Gadget Bags - Back Packs

CRUMPLER Pretty Boy Pack Pack..... E++ £29  
The Puppet Rucksack..... E++ £39  
Zoomiverse (XL) Black..... E++ £64  
KATA R101 Rucksack..... Mint- £59  
R103 Rucksack..... E++ / E++ £69 - £79  
R106 Backpack..... E++ £139  
LOWEPRO Compuday Pack - Green..... Mint- £25  
Dryzone Rover..... E++ £119  
Fastpack 100 - Black..... E++ £25  
Micro Trekker 200..... E++ £25  
Nature Trekker AW..... E++ £79 - £139  
Nature Trekker AWII..... Exc / E++ £59 - £119  
Orion Trekker..... E++ / Mint- £20 - £29  
Orion Trekker II - Black..... E++ £20  
Photo Trekker..... E++ / E++ £39 - £59  
Photo Trekker Classic - Green..... E++ £59  
Phototrekker - Grey..... E++ £49  
Phototrekker AWII..... E++ £99 - £129  
Rover Light..... E++ £49  
Rover Plus AW - Black..... E++ £59  
Slingshot 100 AW..... E++ £19 - £25  
NG Earth Explorer Small Backpack..... Mint- £59  
Delsey Go Pix Small Backpack..... E++ £19  
Outgear Large Rucksack..... E++ £35  
Tenba P262 Backpack..... E++ £39  
Dakine Photo Rucksack..... E++ £45  
CCS Scope Case..... E++ £79  
TAMRAC Adventure 1 Backpack - Red..... Clearance £15  
Adventure 7 - Red/black..... E++ £29  
Rucksack..... E++ £39

## Gadget Bags - Shulder

BILLINGHAM Beta 09..... E++ £39  
L2 Khaki / Tan..... E++ £69  
CRUMPLER 600 Daily (XL) - Black..... Mint- £49



Muffin Top 7500..... E++ £39  
KATA FlyBy 74 Pro Light Case + Trolley..... Mint- £169  
FlyBy 76 Pro Light Case + Trolley..... Mint- £189  
H12 Holster..... E++ £49  
K1212 Bag..... E++ £35  
S312 Sling Bag..... Unused £23  
Shoulder Case SB902 Reporter - Small..... E++ £39  
LOWEPRO Edit 100..... Mint- £15  
Elite AW - Black..... E++ £39  
Orion..... E++ £39  
Orion II Belt Pack..... E++ £29 - £39  
Orion II Belt Pack..... E++ £20  
Stealth Reporter D400AW..... E++ £59  
Stealth Reporter D650AW..... E++ £59  
4820 Case..... E++ £79  
DOMKE Armadillo 30..... Mint- £149  
F808 Messenger..... Mint- £79  
BUFFMAN Heavy Duty Case..... E++ £45  
CCS Heritage Zoomster..... E++ £25  
Holster Bag..... E++ £19  
Warthog - Medium..... E++ £35  
Lange Zoomster..... E++ £25  
VANGUARD Kenline 23..... Mint- £39  
Oregon 14 Zoomster..... Mint- £15  
TENBA P899C Pro Digital Metropak..... Mint- £99  
Pro Pack P1000 - Grey..... E++ £29  
Traveller Bag - Black..... E++ £59  
TAMRAC Digital 5694 Bag..... E++ £10  
Pro 5 Case - Black..... E++ £29  
Trolley Bag..... E++ £59

## Hasselblad H Series

H1 Body + AE Prism + Magazine..... E++ £1,399  
35-90mm F4-5.6 HC..... E++ £3750  
150mm F3.2 HC..... E++ £1,349 - £1,399  
1.7x H Converter..... Mint- £699  
HC Film Insert..... E++ £79  
HM 16/32 Magazine..... E++ / Mint- £169 - £369  
HMI Polaroid Mag..... E++ £149  
HMI100 Polaroid Mag..... E++ £129 - £149  
HS Standard Screen..... Mint- £50

## Hasselblad V Series

Arc Outfit..... E++ £2,250  
903SWC Complete..... E++ £2,699  
503CX Complete..... E++ £1,799 - £1,899  
503CX Complete..... E++





# ffordes

photographic

Check Out Our New Look Website

Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

70-210mm F4 R 3cam	E+ / Unused £399 - £699
80-200mm F4 ROM	E+ / E++ £599 - £649
80-200mm F4.5 R 3cam	E++ £249
80mm F1.4 R 3cam	E++ £1,199
100mm F4 Macro R 3cam	E++ £349
135mm F2.8 R 3cam	As Seen / E++ £145 - £299
135mm F2.8 ROM	E++ £449
180mm F2 Apo ROM	Mint- £3,999
180mm F2.8 R 3cam	Exc / E++ £349 - £399
180mm F4 R 3cam	Exc / E++ £199 - £299
250mm F4 R 3cam	E+ / E++ £399 - £449
2x Apo Extender R	Mint- £449
2x Extender R	E+ / Unused £89 - £249
14127 M to R Adapter	E+ £69 - £99
14135 Tube	E++ £35
14167 M-R Adapter	Mint- £75
Angle Finder R (14300)	E++ / Mint- £125 - £199
Autobellows + 105mm F4 lens	E++ £249
Extension Ring	E++ £39
Macro Adapter R	E++ £125
Macro Adapter V	Mint- £15
Motorwinder R4	E+ / E++ £39 - £99
Motorwinder R8/R9	E+ / E++ £149 - £199
F3 Electronic E/R Case	E++ £25
R3 Winder Grip	E++ £25
R8/R9 Remote control	E++ / Mint- £99
RC Remote Control	E++ £35

## Mamiya 645 Series

ProTL Complete + AE Prism + Drive	E+ £399
645 Pro complete	E++ £349 - £399
645E Complete	E+ / E++ £249 - £299
645E Body Only	E++ £279
1000S Body + WLF	E++ £149
45mm F2.8 C	E+ / E++ £129 - £149
45mm F2.8 N	E++ £199
50mm F4 C Shift	E+ / E++ £329 - £399
55-110mm F4.5 N	E++ £199
55mm F2.8 N	E++ £149

## WANTED

For COMMISSION/Part-Exchange / CASH  
Mamiya 645 / 645AFD / 7/7II / RB67

55mm F2.8 N/L Leaf Shutter	Unused £249
80mm F2.8 Leaf Shutter	E+ £139
80mm F4 Macro C	E+ £129 - £149
105-210mm F4.5 C ULD	E+ / E++ £149 - £249
150mm F3.5 C	E+ £115
150mm F3.5 N	E+ / E++ £79 - £99
150mm F3.8 Leaf Shutter	E++ £199
150mm F3.8 N/L Leaf Shutter	Unused £249
150mm F4 C	E+ / E++ £69 - £99
210mm F4 C	As Seen / E++ £59 - £139
300mm F5.6 C	Exc £99
500mm F5.6 C	E++ £299
Auto Extension Tube 2	E+ / E++ £25
Auto Extension Tube 3S	E+ / E++ £20 - £25
Bellows Stand	Mint- £25
Flash L Grip (GL402)	E++ £29
Power Drive N	E++ £59
Power Drive W6401	E++ £69
120 Insert	E+ / E++ £10 - £15
135N Super Mag	E++ / Mint- £75 - £85
220 Insert	Exc / E++ £9 - £20
Polaroid Mag	E+ / E++ £20 - £25
AE Prism Finder (K402)	As Seen / Mint- £49 - £99
AE Prism Finder N	E+ £129
CDS Prism Finder 645	As Seen £39
PD Meter Prism 645	As Seen £39
Prism Finder 645	As Seen £39
Prism Finder N	E++ £119
Pro4 Shade	E++ £20
Revolving Tripod Adapter	E+ £29
Tripod Adapter N Model 2	Mint- £25

## Mamiya 645AFD Series

645AF Complete	E+ / E++ £529 - £599
55-110mm F4.5 AF	E++ £379
105-210mm F4.5 AF	E++ £359
120mm F4 Macro MF	E++ £1,099
210mm F4 AF ULD	E++ £699

## Mamiya 7/7II Series

7II Black + 80mm F4 L	E++ £1,299
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43mm F4.5 L + Finder	Mint £1,049
50mm F4.5 L + Finder	E++ / Mint- £899 - £949
Finder 150mm FV702	E++ / Mint- £149 - £199
Tripod Adapter N Model 2	E++ £25
ZE702 Polarising Filter	E++ £95

## Mamiya RB67

Pro SD Complete	E+ / E++ £449 - £499
Pro SD Body Only	E+ £199
Pro S Gold Edition	Mint- £999
Pro S Complete	E+ / E++ £249 - £349
Pro S Body + WLF	E+ £149
Pro S Body Only	Exc £149
140mm F4.5 C Macro	E+ £179
180mm F4.5	As Seen / E+ £69 - £149
180mm F4.5 C	As Seen / E++ £69 - £149
180mm F4.5 KL-A	E+ / E++ £199
250mm F4.5 C	E+ £169
2x MC6 Converter	E++ £79
CDS Magnifying Hood	E++ £79
Magnifying Hood	E++ £35
Polaroid Mag	Exc / E+ £69 - £89
Prism Finder	E++ £239
Pro 220 Mag	E++ £145
ProSD 220 Mag (6x4.5)	E++ £39
ProSD Powerdrive Mag	Mint- £125

## Mamiya RZ67 Series

Pro II Complete	E++ £699
50mm F4.5	Exc / E++ £299 - £350
50mm F4.5 W	Exc Demo / Mint- £199 - £499
65mm F4 L-A	E+ £369
65mm F4 W	As Seen £149
75mm F4.5 L SB	E++ £599
75mm F4.5 Shift W	E+ / E++ £399 - £549
100-200mm F5.2 W	E+ £399
140mm F4.5 Macro ML-A	E+ / E++ £299 - £399
140mm F4.5 Macro W	E+ / E++ £219 - £259
180mm F4 Soft VSF D/L	E++ £499 - £599
180mm F4.5	Mint- £299
180mm F4.5 WN	Exc / E++ £149 - £395
250mm F4.5	Exc / E++ £179 - £199
250mm F4.5 W	E+ / E++ £149 - £225
250mm F4.5 Z	Mint- £219
350mm F5.6 Apo	E+ £799
360mm F6	E+ / E++ £249 - £299
1.4x Converter	E++ £249
Extension Tube No 2	E++ £79
Extension Tube No1	E++ £59

120 Pro Mag	E+ £39
120 Pro Mag (6x4.5)	E+ £145
120 Pro Mag (6x4.5cm)	Exc Demo £89
Polaroid Mag	E+ £30 - £39
AE Prism Finder	As Seen £149
PD Prism Finder	E+ £129
Waist Level Finder	E++ £49

## Mamiya Twin Lens



C330S + 80mm F2.8	E++ £399
C330 Pro Body Only	E+ £199
C330F Body Only	E+ £139
C220 + 80mm F2.8	E+ £169
C220 Body Only	Mint- £169
65mm F3.5 Sekor	E+ £109
105mm F3.5 Sekor	As Seen £59
135mm F4.5 Sekor	E+ / E++ £85 - £125
180mm F4.5 Sekor Super	E++ £165
Paramender 2	E++ £49
Pistol Grip	E+ £35
Porrofinder	As Seen / E++ £25 - £59

## Meters & Accessories

WESTON Euromaster + Cone	E+ / E++ £45
Master II	E+ £25
Master III	E+ £25
Master IV + Cone	E+ £29
Master V + Cone	E+ / E++ £35
SEKONIC L158 Meter	E++ £25
L398 Studio Deluxe	E++ £59
L318B Digilite	E++ £69
L508 Zoom Master	E+ £275
GOSSEN Lunasix F + Tele Attachment	E+ / E++ £99
Profisix + Tele Attachment	E++ £99
Sixti Color	E++ £69
BOWENS Bomometer	As Seen £20
FCM Meter	E++ £179
PORTAFASH Flashmeter	Mint- £25
MINOLTA Flashmeter IV	E+ £89
Flashmeter III + 10 Degree Finder	E+ £99
Spotmeter F	E++ £249
Spotmeter M	E++ £199
FM Meter	E+ £99
SHEPARD FM990 Flashmeter	E+ £25
Digital Spotmeter	E+ / E++ £299 - £329

## Mirca AF

700SI + 35-70mm + VC700	£119
700SI + 28-80mm	£59 - £99
700SI + 35-70mm	£75
700SI + VC700 Grip	£79
600SI + VC600 Grip	£79 - £89
505SI Super + 28-80mm	£59 - £69
500SI Super Body Only	£35
500SI + 28-80mm	£49
505SI Body Only	£20 - £29
404SI + 28-100mm	£59
404SI + 28-80mm	£49
Dynax 5 + 28-100mm	£79
Dynax 4 + 28-80mm	£59
Dynax 40 + 28-100mm	£79 - £85
Dynax 40 Body Only	£49 - £59
16mm F2.8 AF Fisheye	£399
17-35mm F2.8-4 D AF	£299
24mm F2.8 AF	£219 - £249
24-85mm F3.5-4.5 AF	£85
24-105mm F3.5-4.5 D	£159 - £199
28-80mm F3.5-5.6 D	£39
28-80mm F4-5.6 Xi	£39 - £49
28-85mm F3.5-4.5 AF	£99
28-100mm F3.5-5.6 D	£29
28-105mm F3.5-4.5 Xi	£39 - £49
35-70mm F3.5-4.5 AF	£29
35-70mm F4 AF	£29
50mm F2.8 AF Macro	£149 - £199
70-210mm F4 AF	£125
70-210mm F4.5-5.6 AF	£79
75-300mm F4.5-5.6 AF	£59
75-300mm F4.5-5.6 D	£99
100-300mm F4.5-5.6 Xi	£59 - £99
Sigma 10-20mm F4-5.6 EX DC	£309
Sigma 28-70mm F3.5-4.5 AF	£29
Sigma 28-200mm F4-5.6	£45
Sigma 70-210mm F4-5.6 UC APO	£39
Sigma 75-200mm F2.8-3.5 AF	£59
Sigma 75-200mm F3.8	£39
Sigma 75-300mm F4.5-5.6 Apo AF	£69
Sigma 105mm F2.8 EX Macro	£249
Sigma 135-400mm F4.5-5.6 Apo	£299
Sony 18-55mm F3.5-5.6 SAM	£59
Sony 18-70mm F3.5-5.6 DT	£59 - £69
Sony 24-105mm F3.5-4.5 DT	£279



Sony 28mm F2.8 AF	£129
Sony 55-200mm F4-5.6 DT SAM	£119
Samron 17-50mm F2.8 XR Di II	£239
Tokina 24-200mm F3.5-5.6 ATX	£159
Tokina 35-300mm F4.5-6.7	£159

## Nikon AF Lenses

10-20mm F4-5.6 DC HSM Sigma	E++ £309
105mm F2.8 G AFS VR Micro	E++ £519
12-24mm F4 ATX PRO SD Tokina	Mint- £369
12-24mm F4 ATX PRO SD ED	E++ / Mint- £499 - £599
14mm F2.8 AFD	E++ £749
15-30mm F3.5-4.5 EX DG Sigma	E+ £189
15mm F2.8 EX Fisheye Sigma	E++ £359
16-50mm F2.8 ATX PRO DX Tokina	Mint- £399
17-35mm F2.8-4 DG HSM Sigma	E++ £149
18-105mm F3.5-4.5 G AFS ED DX VR	Mint- £149
18-35mm F3.5-4.5 AFD	E++ £249
18-50mm F2.8 EX DC Sigma	Mint- £179
18-50mm F3.5-5.6 DC Sigma	Mint- £149
18-70mm F3.5-4.5 G AFS ED DX	E++ £149
19-35mm F3.5-4.5 Cosina	E++ £49
20-40mm F2.8 DG EX Sigma	E+ £179
20mm F1.8 EX DG Sigma	E++ £299
24-120mm F3.5-5.6 ED AFD As Seen / E+ £79 - £129	
24-120mm F3.5-5.6 G AFS ED VR	E++ £249
24-50mm F3.5-4.5 AFD	E++ £109
24-60mm F2.8 EX DG Sigma	E+ £199
24-70mm F2.8 D EX Sigma	Mint- £199
24-70mm F3.5-5.6 D Asph Sigma	E+ £39
24-85mm F2.8-4 AFD	E++ £299

24-85mm F3.5-4.5 G AFS	E++ £249
28-100mm F3.5-5.6 AFG	E++ £49
28-105mm F3.5-4.5 AFD	E++ £129 - £159

## WANTED

For COMMISSION/Part-Exchange / CASH  
NIKON AF Lenses / Flashguns

28-105mm F4-5.6 AF Vivitar	Unused £59
28-200mm F3.8-5.6 AF Tamron	E+ £59
28-300mm F3.5-6.3 DL Sigma	E++ £89
28-300mm F3.5-6.3 XR Di Tamron	E++ £159 - £199
28-70mm F2.8 D EX Sigma	E++ £159
28-70mm F2.8 Series 1 Vivitar	Unused £149
28-70mm F3.5-4.5 AFD	E+ £79
28-75mm F2.8 XR Di Tamron	E+ £249
28mm F1.8 EX DG Sigma	E+ £199
30mm F1.4 DC EX HSM Sigma	E++ £199 - £279
35-70mm F2.8 AFD	E+ £299
35-70mm F3.3-4.5 AF	E+ £39
35mm F2 AFD	E++ £199
50mm F2.8 EX DG Macro Sigma	E+ £149
55-200mm F4-5.6 Di II Tamron	E++ £49
55-200mm F4-5.6 Di II Tamron	E++ £49
70-200mm F2.8 APO DG HSM MACRO Sigma	E++ £449
70-200mm F2.8 EX APO Sigma	Mint- £1,149
70-210mm F2.8 Apo Sigma	Unused £299
70-210mm F3.5-4.5 Apo Sigma	E+ £49
70-210mm F4 AF	E++ £249
70-210mm F4-5.6 AFN	E+ £79
70-210mm F4-5.6 UC AF	Mint- £69
70-300mm F4-5.6 AFG	E+ / E++ £59 - £75
70-300mm F4-5.6 DL Sigma	E+ £59
70-300mm F4-5.6 ED AFD	E++ £139 - £159
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EOS 40D 10.1mp body	mint - £469.00
EOS 40D +17-85 + BGED3 + 2x bays + hood	exc + £799.00
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BGE4 battery grip + spare battery	mint - £149.00
BGE7 battery grip + box (7D)	mint £119.00
Tripod Ring B (B)	mint £99.00
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OC-E3 Off Camera Shoe Cord	mint - £50.00

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### CANON EYE CUPS

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### CANON EOS 35MM FILM SYSTEM

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EOS 50E body	mint - £85.00
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EOS 50E body, boxed + EF 35-70mm	mint - £100.00
EOS 300	exc + £69.00
EOS 500	exc + £35.00
EOS 500n	exc + £49.00
EOS 650 body	exc + £25.00
EOS 1000 body only	exc + £30.00
EOS 1000F body only	exc + £50.00
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EF 200mm f2.8 L II + hood + box	mint £525.00
EF 24-105mm f4 L IS + filter + hood	mint - £749.00
EF 28-300mm f3.5-5.6 L IS + hood + case + box	mint £1,899.00

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EF 100mm f2.8 Macro mk1	mint - £299.00
EF 100mm f2.8 Macro USM	mint £369.00
EF 20-35mm f3.5-4.5 USM + hood + box	mint - £249.00
EF 28-70mm f4-5.6 + filter	mint - £149.00
EF 28-105mm f3.5-5.6 IS	mint - £179.00
EF 28-105mm f3.5-5.6 + hood	mint - £149.00
EF 28-135mm f3.5-5.6 IS	mint - £239.00
EF 28-200mm f3.5-5.6 USM	mint £299.00
EF 35-135mm f4.5-5.6 + CPL filter	exc + £129.00
EF 70-210mm f4	exc + £79.00
EF 70-300mm f4-5.6 DO IS + hood	exc + £699.00
EF 70-300mm f4-5.6 IS + hood + case	mint £375.00
EF 75-300mm f4-5.6 mkIII	exc + £149.00
EF 50mm f2.8 macro USM + box	mint - £319.00
EF 50mm f2.8 macro USM + box	mint £320.00
EF 50mm f2.8 macro USM + box	mint - £39.00

### SIGMA AF LENSES (CANON EOS FIT)

Sigma AF 12-24mm f4.5-5.6 EX HSM DG + hood + box + case	mint - £399.00
Sigma 18-35mm f3.5-4.5 (manual focus)	exc £95.00
Sigma AF 24-70mm f3.5-5.6	exc + £89.00
Sigma AF 28-70mm f2.8-4 UC	exc + £69.00
Sigma AF 100-300mm APO DG f4 HSM + filter + hood	exc + £599.00
Sigma AF 105mm f2.8 EX DG MACRO + case + box	mint - £329.00
Sigma AF 150-500mm APO f5.6-6.3 + hood + box	mint - £699.00

### INDEPENDENT EOS SYSTEM

Ansmann Battery Grip EOS 350D/400D...As New	£30.00
Independent 'BGE5' battery grip (450D, 1000D)	mint - £69.00
Tamron AF XR Di LD IF ASPH 28-300mm MACRO f3.5-6.3 + hood	mint £169.00
Cobra 700AF Flashgun	exc + £25.00
Sunpak Power Zoom 5000AF	mint - £49.00
Tamron AF 70-300mm f4-5.6 Di LD + hood	exc + £99.00
Tokina AF 12-24 f4 ATX + hood + filter	mint £299.00

### CANON EOS FILM ACCESSORIES

200 E Speedlite + case	exc + £29.00
430 EZ Speedlite + box + case	exc + £59.00
ML3 Ring Flash	exc + £89.00
HAS-2 TTL Hot Shoe Adaptor	exc + £35.00
E1 command back boxed (EOS 1)	mint - £69.00
Power Booster PBE2	exc + £59.00

### AF TELE CONVERTERS (CANON EOS FIT)

Teleplus MC7 2x	exc + £40.00
Sigma AF 1.4x (EOS) (not EFS)	exc + £50.00

### CANON FD SYSTEM

FD Speed Finder (F1)	exc + £99.00
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### CANON FD LENS SYSTEM

FD 24mm f2.8	exc + £125.00
FD 24mm f2.8 SSC + hood	mint - £149.00
FD 28mm f2.8 + box	mint £79.00
FD 35mm f2.8	mint - £79.00
FD 35mm f3.5	exc + £89.00
FD 50mm f1.8	exc + £40.00
FD 85mm f1.8	exc + £199.00
FD 100mm f2.8 SSC	exc + £199.00
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FD 135mm f3.5 SC + hood	mint - £79.00
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FD 200mm f2.8 + filter	exc + £99.00
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FD 300mm f4 + tripod clamp	exc + £169.00
FD 300mm f5.6 + hood	exc + £50.00
FD 1.4x extender	exc + £99.00
FD 2x extender	£40.00
FD 2x extender + case + box	mint £99.00

### CANON FD ZOOM LENS SYSTEM

FD 35-105mm f3.5 + box	exc + £129.00
FD 35-105mm f3.5-4.5 + hood	mint - £125.00
FD 50-300mm f4.5 L	mint - £999.00
FD 70-210mm f4	mint - £99.00
FD 100-300mm f5.6	mint - £79.00

### CANON FD MACRO LENS SYSTEM

FD 50mm f3.5 Macro + tube	exc £99.00
FD 50mm f3.5 Macro	mint - £99.00

### INDEPENDENT FD LENS SYSTEM

Centon 500mm f8 mirror + filters	exc £49.00
Optomax 100-300mm f5.6	exc + £45.00
Promura 500mm f8 + hood + case T mount	exc + £99.00
Soligor 70-220mm f3.5	exc + £59.00
Tamron 28mm f2.5 Adaptall2	exc + £49.00
Teleplus MC7 2x Extender	exc + £35.00
Tokina 500mm f8 mirror + hood	exc + £61.00
Tokina SD 35-70mm f3.5-4.8 + filter	£45.00
Vivitar 28-105mm f3.5-4.5 + filter + box	mint £49.00

### CANON FD ACCESSORIES

Speedlite 155A	exc + £29.00
Speedlite 177A	£25.00
Speedlite 011A	£49.00
Speedlite 244T	£35.00
Speedlite 299T	exc + £29.00
Speedlite 300TL	exc + £39.00
Winder A2	exc + £39.00
Power Winder A	As New £69.00
AE Power Winder FN	exc + £129.00
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FN Focus Screens AE, AI, PI, PE, PL	each £69.00
F1 Type R +3 dioptre	£25.00
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Cord 300 Flash Cord + box	£39.00
E1000 Extension Cord + box	£35.00
34mm Drop in Gelatine Holder + box	£39.00
Extension Tube M Set	As New £35.00
Master Booster for FT + case + box	£90.00
Interval Timer for FN winder + box	exc + £129.00
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### CANON FL LENS SYSTEM

FL 35mm f2.5	exc + £49.00
FL Bellows + Slide Duplicator	mint - £79.00

### NIKON DIGITAL SYSTEM

D100 6.1mpix Body Only	exc + £175.00
D300 12.3mpix Body Only	mint - £749.00
D300S 12.3mpix Body Only + box	exc + £949.00
MBD100 grip (for D100)	exc + £49.00
CFD100 Case	exc + £69.00

### NIKON 35MM FILM CAMERAS

EM Film	exc + £45.00
F100 AF	exc + £129.00
N90S	exc + £99.00
MB10 grip (for F90)	exc + £30.00

### NIKON 35MM FILM SYSTEM

SB-26 Flash + case + box	exc + £79.00
SB-27 Flash	mint - £99.00
AS-17 TTL/ISO module (F3)	exc + £49.00
BR-3 Macro Adaptor Ring	exc + £40.00

### NIKON AF LENSES

Nikkor AF 18-35mm f3.5-4.5 ED + hood	exc + £249.00
Nikkor AF 70-300mm f4-5.6 ED	mint - £149.00
Nikkor AF 85mm f1.8D + filter + hood + box	mint £269.00

### NIKON MF LENSES

Nikkor 35mm f2 AI	exc + £199.00
Nikkor 50mm f1.8 Series E AIS	exc + £69.00
Nikkor 105mm f1.8 AIS + box	exc + £499.00
Nikkor 43-86mm f3.5 AUTO	mint - £89.00
Nikkor 80-200mm f4 AIS	exc + £139.00

### INDEPENDENT NIKON

Teleplus MC-7 2x converter AI	mint - £75.00
Centon MR20 Ringflash (52mm filter fit)	mint - £75.00
Cosina 28-80mm f3.5-5.6 AIS	mint - £39.00

Sigma 15-30mm IF DG + hood	mint - £249.00
Sigma 55-200mm HSM + box AF	mint £99.00
Sigma 80-200mm f3.5-4 AIS	exc + £25.00

### NIKON ACCESSORIES (NEW)

MB-15 Battery pack (F100)	NEW £99.00
82mm L37C (UV) filter	NEW £75.00
MC-22 Remote Cord (10 pin -> Banana plugs)	NEW £57.99

### OLYMPUS SYSTEM

OM1 + 50mm f1.4 + filter + case	mint - £299.00
OM2n + 50mm f1.4 + case	mint - £299.00
OM10 + 50mm f1.8 + manual adapter	exc + £99.00
OM winder 2	exc + £60.00
Vari-magnifier + case + box	mint - £60.00
Zuiko 28mm f3.5	exc + £69.00
Zuiko 28-48mm f4	exc + £99.00
Zuiko 35-70mm f4 + filter	exc + £79.00
Zuiko 75-150mm f4 + case	exc + £79.00
Auto 310 shoe 2	£35.00
f280 flashgun + book	mint - £99.00

### INDEPENDENT OLYMPUS

Tamron 80-210mm f3.8-4	mint - £49.00
Tokina 70-210mm f4-5.6	exc + £39.00
Vivitar 28-200mm f3.5-5.3	exc + £39.00

### EXPOSURE METERS

Minolta Auto Meter IVF + book + case	exc + £165.00
Weston Master V + cone + case	exc + £69.00
Weston Euro master + case	mint - £89.00
Polaris Flash Meter (ISO 6 to 80000) + case	mint - £85.00

### PENTAX PK FILM CAMERAS

Pentax MZ30 + 80-200mm f4-7.6 SMC	exc + £99.00
Pentax P30	exc + £60.00
Pentax Super A + 50mm f2	exc + £149.00
Pentax Program A	exc + £99.00
Pentax Winder MEII	exc £30.00
Pentax-A SMC 28mm f2.8	mint - £79.00
Pentax-M SMC 135mm f4 + filter + case	mint - £89.00
Pentax-M SMC 200mm f3.5	mint - £80.00
Pentax Takumar 200mm f4 + hood	exc + £75.00
Pentax-M SMC 28-50mm f3.5-4.5 + filter	exc + £89.00
Pentax-A SMC 70-210mm f4 + filter	exc + £125.00
Pentax-M SMC 80-200mm f4.5	mint - £89.00
Pentax T6 2x converter	mint - £79.00
Pentax-M Bellows	exc + £149.00
Pentax Long Cable Release	exc + £40.00

### INDEPENDENT PK

Ricoh 50mm f2 + box	as new £35.00
Sigma PKA 28-70mm f3.5-4.5 + hood + filter	exc + £25.00
Tokina ATX 35-200mm f3.5-4.5	exc + £40.00

### PENTAX 110 CAMERAS

Pentax 50mm f2.8 for 110	as seen £25.00
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### M42 SYSTEM

Carl Zeiss Tessar 50mm f2.8	as seen £35.00
Pentax Spotmatic F Black body	exc + £79.00
Pentax Spotmatic SP500	exc + £89.00
Pentax SV + 55mm f1.8	exc + £199.00
Pentax Takumar 55mm f2	exc + £39.00
Pentax Super-Takumar 55mm f2 + filter	exc + £49.00
Pentax Takumar 105mm f2.8 + hood	exc + £199.00
Pentax Takumar 135mm f3.5	exc + £69.00
Pentax Super-Takumar 150mm f4 + hood	exc + £119.00
Praktica MTL3 + case + book	exc + £49.00
Ricoh Auto-Rikenon 50mm f1.7	as seen £20.00

### FOUR THIRDS DIGITAL SYSTEM

Olympus 50-200mm f2.8-3.5 + case + hood + filter	mint £499.00
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### MINOLTA SYSTEM (35MM FILM)

Tokina SZX 35-70 f3.5-4.5	exc + £29.00
Minolta X300 + 50mm f1.7 + Soligor 35-200mm	exc + £169.00
Minolta Dynax 404 Si Autofocus + Tamron 28-80	exc + £49.00

### MIRANDA SYSTEM (35MM FILM)

Miranda Extension Tubes (screw) + box	exc + £39.00
Miranda Chest Level Finder Type 1 + box	exc + £40.00

### SLR CAMERAS (35MM FILM)

Tamron Adaptall for TOPCON + box	exc + £20.00
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### RANGEFINDER CAMERAS (35MM FILM)

Olympus 35 RD 40mm f1.7	mint - £299.00
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### COMPACT CAMERAS (35MM FILM)

Canon Sureshot Supreme 38mm f2.8 + case	mint - £24.00
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Contax T 38mm f2.8 + flash + case + book + box	mint - £449.00
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Rollei 35 Classic f2.8 40mm Sonnar + flash + case + boxed	mint £1,199.00
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Olympus AZ330 SuperZoom 38-105mm	exc + £69.00
Olympus Trip Junior	exc + £24.00
Olympus 35-105mm f3.5-4.5	mint - £149.00
Olympus XA2 f3.5	exc + £45.00
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Body

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+ 18-55mm IS

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Body

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Body

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Canon 7D

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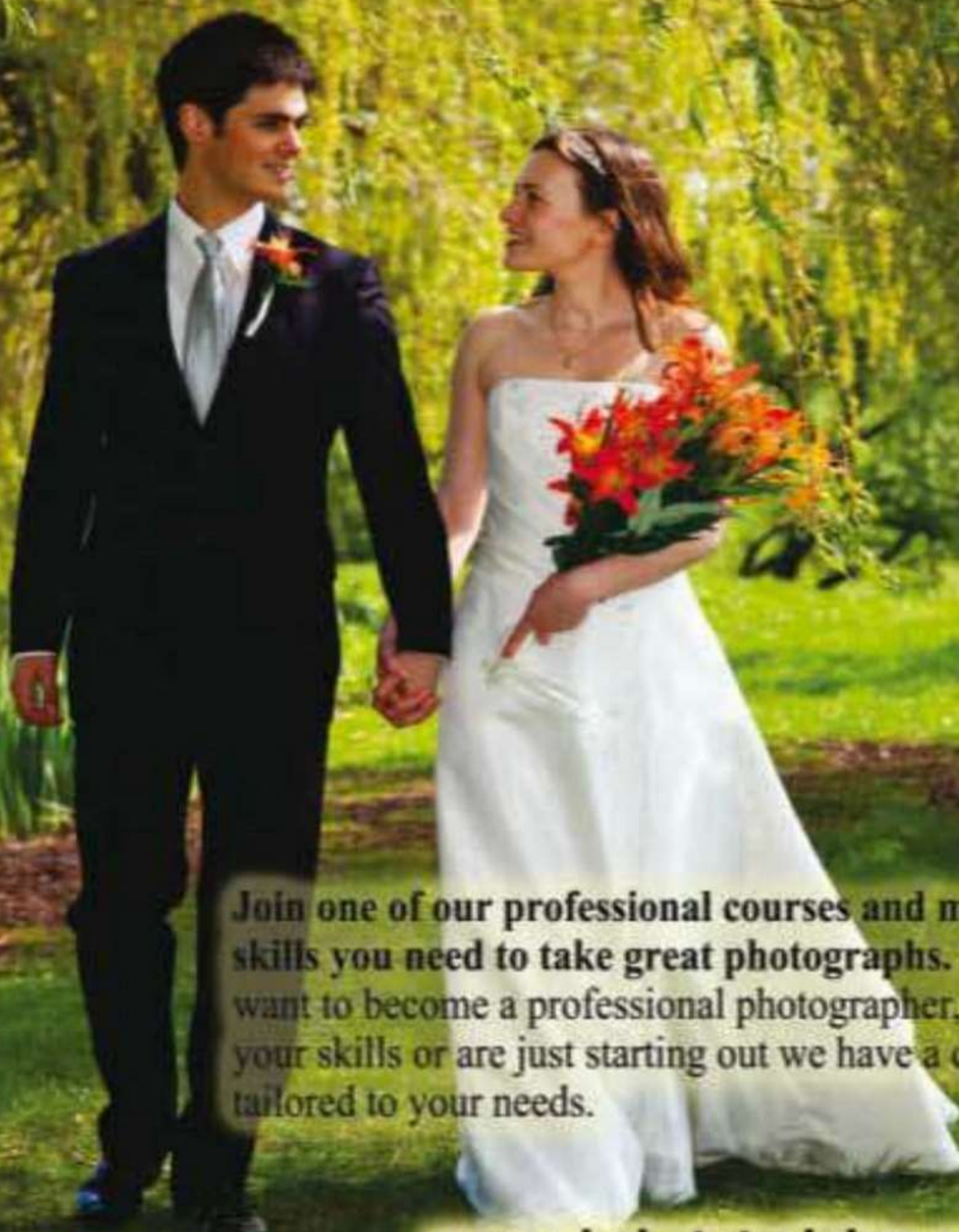
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# 'A COLLECTOR'S LIFE FOR ME'

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems



**IN AP** 6 August, I wrote about the Baby Box Tengor, a cute and stylish little box camera made in Germany in the early 1930s. This month's camera is another sleek model, also made in the '30s, but this time in Birmingham. As a camera, the Coronet Vogue is extremely basic, with no focusing, a simple meniscus lens and no choice of aperture or shutter speed. When folded, it fits easily in the palm of the hand, and I suspect it was bought more as a fashion accessory than for taking serious photographs.

I found this one in a charity shop for £15, which was probably a bargain, as this is one of those items that appeals to two groups of people: camera collectors and lovers of Art Deco and other 1930s memorabilia. The Vogue is made from Bakelite, an early type of plastic that is collectable in its own right, and consequently the prices can become quite high on some online auction sites.

When I acquired the camera it was rather dirty, but a cotton bud and a soft brush soon had it looking more respectable, and everything seemed to work OK – not that there is much to go wrong with it.

This really is a camera for the display case rather than for use, as it is impossible to get the proprietary Vogue V-35 film needed for it. The 1930s and '40s saw the introduction of a number of one-off film formats, and this is one of several variations that use unperforated 35mm film on a paper backing. The best-known example of this is Kodak 828 film, which was made until as recently as 1985 and was used in a variety of mass-produced Kodak cameras. Rolls occasionally turn up on eBay, but while the film is the right width, the spools are not compatible with the Coronet Vogue.

I'm always up for a challenge, so I decided to have a go at rolling my own film using cut-down 127 backing paper and some unperforated black & white 35mm stock. The actual image size is 3x5cm, which as far as I know doesn't appear in any other

formats. With a felt-tipped pen to write my own numbers on the paper and after a bit of jiggery-pokery in the changing bag, I was all ready to shoot the parsimonious six exposures that this format allowed.

With no camera settings or adjustments to make, the camera is simple to use. However, when the button is pressed to release the bellows the front shoots open with such force that I was left wondering if the manufacturers used the same springs for this mechanism as they did in old-fashioned mouse traps!

There was no problem slipping the Vogue into a pocket and taking it wherever I went, but the limit of six exposures meant I had to choose carefully what to photograph. I tried to get a range of subjects. In Liverpool I chose scenes that looked as if they hadn't changed much in the 75 years since the camera was made, among them the Albert Dock, now home to the Tate Gallery, and the County Sessions House (below), a Victorian law court that must have seen some action in its time.

Technically, the results are pretty poor. In fact, they almost look like badly done digital fakes of old film photos where someone has gone over the top with the effects filters. Scratches run the length of the film and there are numerous dust spots, which I suspect are a by-product of the aforementioned mousetrap spring, whose action sprinkles the film with the fine powder that the ageing leather bellows are slowly turning into. More puzzling is the fact that the centres of the images seem to be less well defined than the edges, which is the opposite of what one would expect from a cheap lens. I did notice, however, that the viewfinder lens has two elements, whereas the taking lens has only one, adding weight to the theory that this was a camera to be seen with more than to be used.

Despite the faults I quite like the photos produced. However, the poor definition of the simple lens left me wondering if they might have more accurately named the camera the Coronet Vague. **AP**



To see more photographs taken with the Coronet Vogue, visit [www.flickr.com/tony\\_kemplen/sets/72157626288062528](http://www.flickr.com/tony_kemplen/sets/72157626288062528). To read more about Tony's 52 cameras project, visit <http://52cameras.blogspot.com>

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### Special thanks to The moderators of the

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Superb photo-quality printer with built-in Auto Duplex print and Single Ink tanks.

**Our Price £69.00**

### Canon PIXMA MG8150



Premium performance Wi-Fi All-In-One offering superb photo-quality greyscale & colour prints.

**Our Price £279.00**

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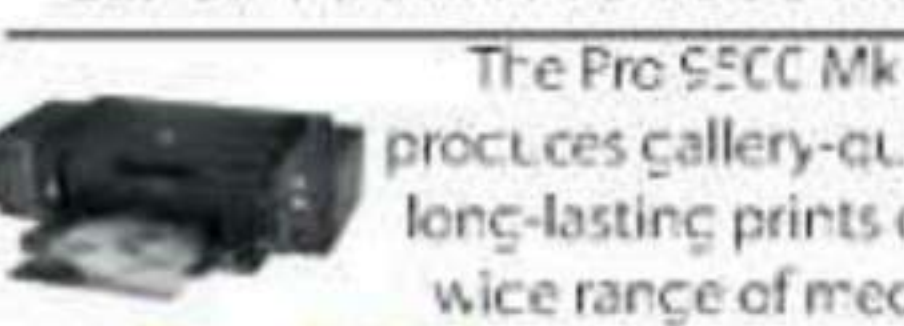
### Canon PIXMA Pro 9000 Mk II



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The Pro 9500 Mk II produces gallery-quality, long-lasting prints on a wide range of media.

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## EPSON Stylus Photo R3000



**Compact A3+ Printer.**

Achieve outstanding A3+ prints with the Epson Stylus Photo R3000, which offers complete image control and wide media compatibility.

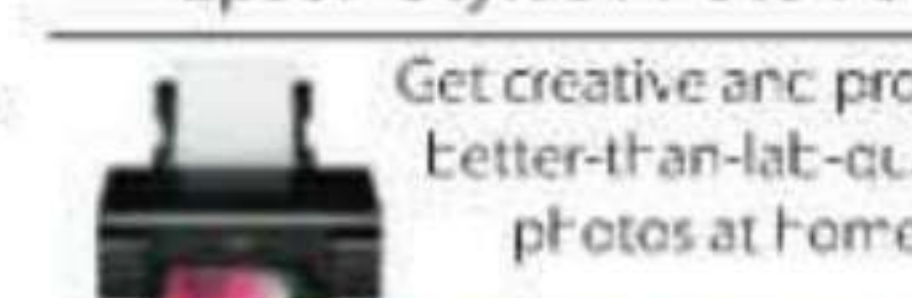
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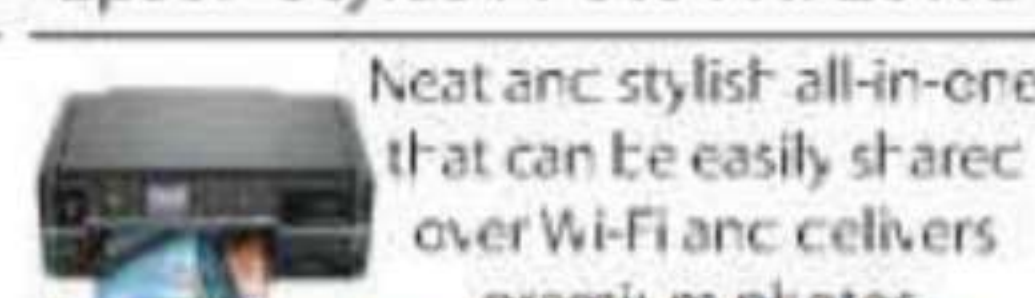
### Epson Stylus Photo P50



Get creative and produce better-than-lab-quality photos at home.

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### Epson Stylus Photo PX720WD

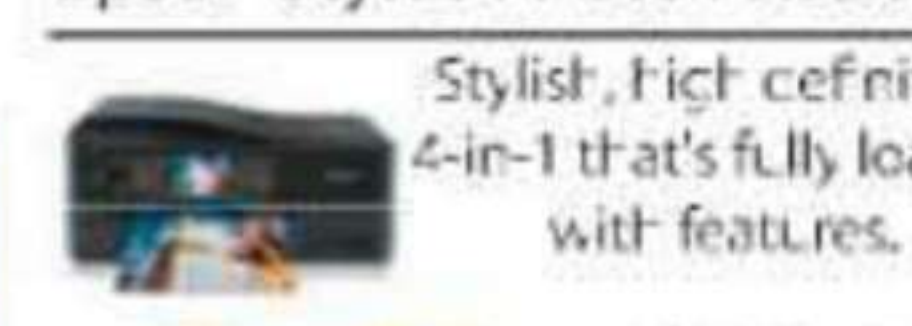


Neat and stylish all-in-one that can be easily shared over Wi-Fi and delivers premium photos.

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### Epson Stylus Photo PX820FWD



Stylish, high definition 4-in-1 that's fully loaded with features.

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### Epson Stylus Photo R2880



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